

FALL NUMBER



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HAVE A FEW GOOD SKETCHES ON HAND

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

J. Fred McNece, formerly of Kearney, Neb., but now with The Wizard of Wiscand, is making good with that production.

Neil Fountain, of Kearney, Neb., will return to the stage this season, having at the present time offers from different companies in the musical farce comedy line.

Thomas Colmesnell, who was last season with Powers Stock company, will probably remain in Henderson, Ky., for several months while under the care of a throat specialist. He is directing the rehearsals of The Chimes of Normandy, which will be produced there in October by local talent under the direction of Prof. H. E. Von Tobel.

R. H. Harris, who has formerly traveled with the Harris-Parkinson company through the South playing week stands, will this season remain at Bloomington, Ind., and manage the Harris-Grand, together with his house at Bedford and the new opera house at West Baden, playing Sunday nights. He will have on the road the Harris-Parkinson company; three companies playing one-night stands of Daniel Boone on the Trail, two companies playing one-night stands in Two Americans Abroad, a musical comedy.

Glen F. Chase and Will T. Lister, of the Chase-Lister Amusement Company, will have two repertoire companies on the road this season. The Southern company will play Texas time under canvas, while the Northern company will play the houses of the Middle West as usual. C. B. Livingston will be with the Northern company as business manager.

Chas. Sasseen, who for many years was stage manager of the Grand Opera House at San Antonio, Tex., will manage the Majestic Theatre at Waco, Tex., this season. Mr. Sasseen has also accepted the position as Texas representative of the Charles Hodkins circuit, with headquarters at Waco.

Manager Myers of the Electric Park, San Antonio, will keep his park open just so long as the weather is good. He expects to make some big improvements this Fall for next summer.

William Grew, manager of the Grew Stock company, which has been so popular at St. Joseph, Mo., during the summer, continued his company there until it opened in Joplin, Mo., on Sept. 20. The company has been strengthened by the addition of Jean Adair, leading woman, and Smith Davies, for two years leading character actor of the College Stock company of Chicago. The present members of the company will continue with him, including Miss Cullen, Miss Anderson, Miss Monroe, Miss Bowman and Messrs. Bennett, Beach, Malone, Wilson, Ford, Gates and Sanders. Mr. Grew will open several road companies to fill in open time on the Filley-Zehring circuit.

Ernest Harrington, who has been on the road under contract, will send out a stock company about Nov. 1.

Pearl Davis, of Marietta, O., left recently for Columbus, where he will take charge of the Princess Theatre for the coming season.

Palmyra's (N. Y.) theatrical colony have about all signed contracts for the coming year. William H. Stevens, for many years identified with Blaney's attractions, will this year direct the stage with A. H. Woods' The Girl from Rector's. Edward N. Hoyt, who has played Shakespearean roles for a good many years and who was last year with Rosabel Morrison as Mephisto in Faust, will be seen with that company again. Mrs. Hoyt will play the part of the nurse in the same production. Charles Swan, who managed Carter's The Flaming Arrow last year, will again be with the Carter forces this year. Mrs. Swan has gone to Chicago to play in stock.

Robert Ransom is living quietly at his home in Adrian, Mich., and may not go out this season.

Louise White, of Lexington, Ky., has signed with Charles B. Hanford to play second.

Harry Browne, formerly of the Woodward Stock company, Kansas City, will this season be seen with As Through a Window, opening about the middle of October.

William P. Brown, for the past three seasons musical director with Andrew Mack, will act in the same capacity with one of B. C. Whitney's attractions.

Cassie O'Brien has joined A Knight for a Day at Detroit.

Oliver Lavole, formerly stage manager at the Bijou, New London, Conn., is now with a dancing act in vaudeville.

Harry D. Crosby, for several years with York State Folks and latterly with The Heir to the Hoofbeats, has spent the summer in Batavia, N. Y., where he conducted an Elks' fair for the benefit of Batavia Lodge, No. 966, R. P. O. Elks. The fair was held in three tents Aug. 9 to 14. Mr. Crosby with only one hundred local members of the order at his back took in about \$6,000, with an expense of \$1,000.

J. Will Burr, The Mirror correspondent at Burlington, N. J., has a collection of autographs that contains the signatures of many celebrities, many of them with mottoes inscribed thereon. Among them may be mentioned the names of Edwin Booth, Lawrence and Wilson Barrett, Mary Anderson, Lily Langtry, Tommaso Salvini, Minnie Palmer, P. T. Barnum, Lydia Thompson, Effie Elliker, Helen Modjeska, Fanny Davenport, Jaanuschek, Lotta Rosina Vokes, Emma

Abbott ("Conquer or Die"), William F. Cody ("True to friend and foe"), Annie Pixley, with the following from the pen of Ella Wheeler Wilcox:

"There is no pleasure that the earth gives birth
But the worry it brings is double,
And all that repays for the strife of life
Is helping some soul in trouble."

E. J. Welsh, last season resident manager of the Oliver and Auditorium theatres, South Bend, Ind., under Harry G. Sommers of New York, has been succeeded by Horace C. Judge. Mr. Welsh is at present engaged in handling the business management for South Bend's homecoming week, Oct. 3-9. Elaborate plans are being made for this event.

The Indiana Theatre Company, with Harry G. Sommers, lessee of the Oliver and Auditorium theatres, South Bend, Ind.; Horace C. Judge, resident manager, and Attorney Stuart McKibben, as directors, has filed articles of incorporation with the county recorder. The capitalization is given as \$10,000. The purpose stated in the papers will be to lease and sublease theatres for the purpose of playing theatrical attractions, amusements, concerts and other lawful attractions.

Thomas Chatterton, of Geneva, N. Y., has joined the Man of the Hour company for his third season. He will play the part of the Mayor in the Coast company.

Of the members of the Boston Ideal Opera company that disbanded at Medford, Ore., Mrs. Florence Clayton has returned to St. Paul, Grace Andrews will join the West-end company of Beverly of Granstar, Mr. and Mrs. James Stevens have joined the San Francisco Opera company, and Emil Payette will go with The Girl from Rector's.

Colonel W. Fred Mason, formerly manager of the Academy of Music and Savoy Theatre, Fall River, Mass., and last season manager for the Fall River Polo Association, has accepted a position as manager with Cohan and Harris. Colonel Mason will manage Brewster's Millions this season and will journey through the South and as far west as California. He will be accompanied by Arthur Welch, of Fall River, who was treasurer of the Fall River Polo Association last season. Mr. Mason, although he has again entered the theatrical field, will not entirely give up his polo interests. He will still hold a half interest in the Waterbury team with George Cunningham, of Pawtucket. George Hill, who was Mr. Mason's treasurer in Kansasville, O., two years ago, will look after his interests in the Waterbury team during Mr. Mason's absence. Mr. Mason, accompanied by George Cunningham and George Hill, left for Waterbury to look after the interests of the polo team, and after he has settled up that business Mr. Mason will join the Brewster's Millions company. Among the Fall River people who are in the profession, John A. Daley has signed with the Forepaugh Stock company. George Sylvester and Ethel Carpenter have not as yet signed.

Grady Ragsdale, last season with J. P. Curran, has accepted an engagement in Kansas City.

J. P. Curran has been spending the summer at Lampasas, Tex. This season he will appear in vaudeville as Falstaff in a brief version of The Merry Wives of Windsor.

Ruby La Fayette has returned to her home in Lampasas, Tex., from a summer outing on her ranch. She will play a repertoire of Lucretia Borgia, Pygmalion and Galatea, and Catherine Howard this season, touring the Southern States.

Clarence Bennett, actor-artist and playwright of The Holy City, Royal Slave, The Neighbor's Wife—his latest play—and other successful productions, who summers and has his studio in Burlington, N. J., left recently to join his Holy City company, in which he is to assume an important role.

The Streeter Musical Comedy company, which concluded the summer engagement at El Paso, Tex., recently, disbanded and the various actors accepted the following engagements: Mannie B. Streeter and Blanche Bryan will operate a theatre in San Antonio. Bibby Blondell and Aubrey Carr will enter vaudeville on the Western circuit. Genevieve De La Cour, Fritz Fields, and Etta Donnally will remain for a time with the Majestic at El Paso.

B. J. Macadam, manager of the Lyceum Theatre, Sydney, Nova Scotia, is also manager of Roslyn Rink, Sydney, and King's Theatre and Alexandra Rink, Glace Bay, N. S. He also books attractions for St. John's, Newfoundland.

Frank Mills, last season playing in The Servant in the House, returned on Oct. 1 from his summer of travel abroad and will appear in the New York company producing The Earth.

Nellie McBeth has returned from Paris, where she accompanied Mary Mannering, with whom she has been playing for the past three years. Miss McBeth will be seen this season in The Earth, with her husband, Frank Mills.

J. P. Lester, last season with Under Southern Skies, is at Racine, Wis., where he will probably remain during the winter.

John Whiteley, for many years a manager of road companies, is at present clerk at Hotel Racine, Wis.

Attorneys Edwin B. Morgan and C. B. Lenahan have secured a continuance of the

case against George L. Marion, who is indicted in Wilkes-Barre for killing his common law wife in the chief of police's office on Aug. 20. The case was to have been called on Sept. 20, but has been continued until the next term of the Criminal Court, which will be held on Nov. 8. Mr. Marion has been in the amusement business for more than thirty years, and it is believed he was insane when he committed the murder.

The North Pole has found its way, of course, into melodrama. Both A. H. Woods and Charles Blaney are said to be at work preparing two productions having to do with the Cook-Peary adventures.

George Lederer arrived in town last week from Chicago to confer with the New York firms whose interests he represents in that city.

Alice Johnson is to spend the coming year on her plantation in Georgia. Miss Johnson has never quite recovered from the shock of her husband's death, which occurred while she was on tour a year ago with Adelaide Thurston's company, and since which she has been in poor health. The outdoor life on her plantation, it is hoped, will benefit her so greatly that she will be able to play again next season.

John W. O'Hara has replaced Fred Eric in the cast of The Widow's Might, at the Liberty Theatre, playing Silas O'Brien.

Lina Arbarbanel, it is rumored, will soon be a star at the head of a light opera organization.

Leo C. Murphy, writing from St. Johns, N. F., says: "The changed size of the pages of The Mirror has excited favorable comment among managers in this locality. All speak very highly of its qualities, and pronounce it the leading theatrical weekly."

Frausie Wilson is now with the Anna Held company in Miss Innocence.

One of the shortest parts compared with its importance is that of Frau Quixano in The Melting Pot, played by Louise Muldeur. Since the speaking of the Hebrew prayers has been eliminated, the role consists of seven short sentences and three single words in Yiddish and a laugh off stage. Only a skilled actress can handle such slight material successfully.

Burnette Radcliffe, who was with Ethel Barrymore's company for several seasons, and playing in stock in Chicago last year, has returned to New York to accept an engagement for the present season.

Alla Nazimova has begun rehearsals of The Passion Flower, the new play by Brandon Tynan, in which she is to star this season.

Margaret Ray, recently married, has retired from the cast of Just Out of College, and has been replaced in that attraction by Isabel Gould. Miss Gould stepped into the new role at Ann Arbor last Thursday.

When the Vailmont pavilion at Williamsport, Pa., closed Sept. 11, an ovation was given Clara Turner and her company, who have played at the Summer theatre for nine weeks. Miss Turner responded in a neat little speech. The floral gifts were numerous and beautiful.

Walker Whiteside, star of The Melting Pot, lectured Tuesday afternoon before the Twelfth Night Club on how he became associated with The Melting Pot. Mr. Whiteside had consulted Israel Zangwill while the play was in contemplation. The account of his interviews with the playwright greatly interested the club.

The new Colonial Theatre building at Collinsville, Pa., was partially destroyed by fire Sept. 10.

Samuel Panko, conductor of the Mendelssohn Hall orchestra concerts in New York, was decorated Sept. 21 with the gold medal of art by the Duke and Duchess of Schwarzburg-Sondershausen.

The company to support Frank Daniels in The Belle of Brittany, includes among the principals: Elsie Ryan, Frances Kennedy, Elizabeth Brice, Daisy Dumont, Frank Rushworth, George M. Graham, J. Arthur O'Brien, Edward Garvie, P. J. Worthington, Hubert Neville, Story Chipman, Joseph A. Bingham and Hassard Short.

Lillie May White, of the Forty-five Minutes From Broadway company, was badly hurt by being thrown by a sudden starting of the train when leaving Saginaw for Bay City, Mich. Her understudy is playing the part.

An outing was enjoyed by the members of the Granstar company, Sunday, Sept. 19, at Concord, N. H. Early in the afternoon they rode out to the woods near Cootocook Park. There an ideal spot was selected and lunch was eaten.

Holbrook Blinn while he was in Missoula, Mont., with Mrs. Fiske, registered for the Flathead lands and drew a holding.

Nova Scotia and Newfoundland are recommended as profitable fields for good repertoire companies during the Fall, Winter and Spring months. B. J. Macadam, manager of the Lyceum, Sydney, N. S., is in a position to give attractions of this class eight to ten weeks' hookings and Halifax, N. S., St. John, N. B., and intermediate territory can be depended on for eight weeks more.

W. A. Finney, manager of The Grand Opera House, Brunswick, Ga., for the past two seasons, left that city Sept. 15 for Salisbury, N. C., to manage a new

theatre recently constructed in that city. Mr. Finney has appointed J. L. Flynn, formerly manager of the Grand of Galveston, Tex., as manager of the Grand at Brunswick.

All for Money, a comedy-drama by Henry Feisterstein, has been accepted and will shortly be produced by a New York manager.

The engagement has been announced in London of Auriel Lee, an English actress, to Major Arthur Molloy Kennard, an officer who served with distinction in the South African war.

Charles Frohman has completed arrangements to have Lena Ashwell appear at the Globe Theatre, London, in Blason's Madame X, Henri Batallie's The Scandal, and Douglas Murray's The Great Mrs. Alloway.

L. F. J. Weier, former Deputy Buildings Superintendent, has filed plans for a new one-story theatre, to be built at a cost of \$25,000, for Munster Brothers, on the vacant lot at 103 to 107 West Ninety-ninth Street, to have a seating capacity of 500.

Neil O'Brien, known as N. C. Goodwin's Man Friday because he had been with Mr. Goodwin's company for ten years, submitted to an operation at the Presbyterian Hospital last week. As this season goes to press he was rallying successfully from the operation.

Heleen Avery Hardy, a well-known press agent and formerly an actress, has returned, temporarily at least, to her first profession. She will play Mrs. Bennett in The Man of the Hour company that goes on tour this week in the South. Her daughter, Doris Hardy, plays Cynthia in the company. Mrs. Hardy has resumed her stage name, Heleen Avery.

Walter Lawrence's production of H. H. Boyd's new play, A Citizen's Home, will be seen at the Majestic Theatre Oct. 4.

On the Eve, Martha Morton's adaptation from the German of Leopold Kautz, will be the attraction at the Hudson Theatre to follow An American Widow.

The opening of the Irving Place Theatre has been postponed until Oct. 4, when Director Burgarth and Eva Speir will be seen in the leading roles of Die Revolutionsschneise. On Oct. 5, Costa's comedy, Ein Blitza-mandel, will be the bill, with Miss Richard and an adequate cast.

Eva Lewis and daughter Madeleine left Elgin, Ill., Sept. 20 to join the Guy Stock company now playing in southern Illinois. Mr. Lewis, who is now out with one of the Wolf companies, will join the company later in the season.

George H. Brennan has engaged Charles Abbott for the role of Judge Buller in Eugene Presbrey's The Coast of Chances.

Messrs. Strauss and Provine, lessees of the Majestic Theatre at Portsmouth, O., are trying to get a lease on two other houses, one in Huntington, W. Va., and one in Charlottesville, W. Va. Both will be on the Morris Circuit.

Roy McCordell's comedy, The Gay Life, seen at Daly's last season, will probably be made into a musical comedy under the title Dopey McNight, and produced in Chicago shortly.

Lieber and Company yesterday bought from Mrs. Anne Crawford Flossner, who dramatized Mrs. Wiggs of the Cabbage Patch, a new American play based on a present day topic. The play, which is as yet unnamed, will be given production about the first of the year.

Brandon Tynan, author of The Passion Flower, the new play in which Madame Nazimova is to star this season under the Shubert's direction, will himself appear in one of the leading roles. Mr. Tynan played with Madame Nazimova all last year. Mr. Tynan and Henry Kolker will assume the two leading masculine roles in the drama.

Maxine Elliott has begun rehearsals of Sayonara, the little Japanese one-act play by Elizabeth Goddow, which she is to present this season as a curtain-raiser preceding The Chaperon. The three characters of Sayonara, which is the Japanese for "good-bye," will be played by Miss Elliott, Julian L'Etang, and Arthur Whitby.

J. W. Curson has purchased from Henry Farman the biplane which made the world's endurance record during the Rheims tournament.

Winthrop Ames, of the New Theatre, was tendered a dinner at the Plaza Hotel Sunday night by the directors and dramatic company of the New Theatre.

Rumor has it that Charles Frohman intends to make London his home, with headquarters in the Globe Theatre.

The Italian Grand Opera Company has applied for an injunction restraining Nicola Zola, the tenor, from appearing at the Manhattan Opera House. There are marked differences of opinion and conflicting statements regarding to whom the services of Zola originally belonged.

Charles Frohman has obtained the American rights to F. Anstey's new comedy, The Brass Bottle, recently produced at the Vaudeville Theatre, London.

Brewster's Millions has been made into a French play by Pierre Decourcelles. It will be produced in Paris and will be followed by the production, also in French, of William Gillette's Held by the Enemy.

THE NEW YORK DRAMATIC MIRROR

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NEW YORK, ----- OCTOBER 2, 1909

THAT Baltimore police censorship of plays, it would seem, is not so objectionable after all. According to the *News* of that city the man on the beat does not announce his opinion of a play until it is on the eve of leaving town.

THERE are those who wonder at CLEMENCEAU, ex-Premier of France, because upon release from the cares of office he resorts to playwriting. But other things being equal, CLEMENCEAU in his premiership probably absorbed some prime material for drama.

THE young actress who, while playing in Philadelphia, dived from a recreation pier into the Delaware and rescued the doll of a crying child who had dropped the effigy of maternity overboard seems certain to figure in the public prints profitably. Yet there is some discomfort and no little risk in such an adventure.

AN Italian Judge, the cause developing in Cremona, has decided that if hissing may not be allowed in a theatre, then applause, which is much louder, should not be tolerated; which is equivalent to declaring that one who buys a seat at the same time purchases the right to express the exact emotion the entertainment inspires.

THE motion picture truly is a leveler. THE MIRROR recently noted the wish of the Emperor of Germany to figure in it at public functions, and now the Emperor of Austria has permitted a cinematograph firm to take a series of pictures of him with his suite at a hunting party. A greater novelty than either of these, from a popular viewpoint, would be a film showing King Edward playing croquet at Marienbad, but this monarch tabooes even the photographer in his unofficial hours.

THE dancing masters of Paris apparently have exhausted ingenuity in devising movements and are now overlaying their art with the extrinsic, if they are not trenching on the theatrical, as witness a "midnight dance" accompanied by an illumination with electric torches. The free-and-easy method of "spelling" and its accompaniments in vogue in the Bowery, too, is at least suggested by a "whistling dance" practiced now at smart affairs in the French capital. In this the dancers "whistle one figure while dancing another." The devisers of some of the movements of the figurantes in American music comedy evidently might give these Paris masters points.

A GREAT THEATRE SEASON.

THE MIRROR has felt the pulse of the country, as far as public amusement is concerned, and this week presents to the profession of the theatre the results.

From reports from its hundreds of correspondents in all parts of the United States and Canada a digest of business conditions and the theatrical outlook is spread upon the pages of this journal that should be of great value to all concerned in the theatre.

Local conditions in all quarters are noted, with the outlook for the theatre based thereon. One who peruses these reports must conclude that the country is entering upon an era of great prosperity; and this being assured, the prosperity of the theatre is a natural consequence. In fact, it is quite probable, unless some unforeseen disaster that will be wide in effect should happen, that the season now entered upon will be the most flourishing for the theatre in a decade, if not the most successful this country has ever known.

From all centers of activity there is testimony that tends to confirm this outlook. Industries everywhere are in operation after a long period of stagnation; crops are developing the greatest harvest, taken as a whole, ever known in a land that not only supplies its own millions, but provides wherewith to feed and clothe foreign nations. Optimism in general business circles has replaced hesitancy and fear. There can be but one result.

New York is particularly fortunate at the moment in its Hudson-Fulton celebration. This city, steadily the resort of tens of thousands moved by the manifold purposes of business and pleasure, within these weeks will house and entertain millions of strangers from all quarters, who come to witness a great event. The metropolitan theatres, although the attractions of the celebration are many and varied, must reap a rich harvest; and the uncounted masses which will here and now witness the plays offered will carry in all directions good words for those worthy to the end that when these plays enter upon their tours they will meet a special curiosity that must be satisfied.

This number of THE MIRROR contains other features of unusual interest to its readers. And nothing in its pages will be found more significant of the activity in theatricals now entered upon than the annual roster of theatrical companies published on other pages. This list of companies is the largest and most varied ever printed at the beginning of a theatrical season, and it indicates the confidence managers repose in business conditions and their purpose to make the most of those conditions.

THERE has been some discussion in London, apropos of a production of King Lear, in which it was desired to do original things and ignore the traditions of the play, as to whether LEAR should wear a beard, and with what he should be clothed withal. Modern actors—meaning those of recent generations—including Sir HENRY IRVING, wore beards in LEAR's role, in line with the modern idea of reproducing on the stage details of realism as to remote periods, as far as may be. Most pictures of the part, too, show LEAR with a flowing white beard. Yet GARRICK, as LEAR, was clean shaven, and not only that, in this and other classic characters he wore the conventional dress of his own time, to knee breeches and shoes with buckles. But theatregoers of GARRICK's time knew little or nothing of the material detail of the stage as it is now known, and for them acting largely sufficed. And yet the imaginations of the Elizabethans, to go still further back, were still more drawn upon to even furnish to the mind's eye the very semblances of scenes and places. In the light of these facts a beard would seem to be a small basis for discussion.

PREJUDICE sometimes survives even death and is left as a legacy. Thus a New York grandmother with fixed ideas, departing this life for a better, in her will declared the disinheritance of a granddaughter should the latter marry either a divorced man or an actor. This is not, after all, such an enlightened age.

PERSONAL



WALKER.—The news abroad last week that Charlotte Walker was seriously ill aroused concern among the many players and playgoers who have come to be fond of the blonde and charming actress since she first became known to New Yorkers. The introduction of Miss Walker to local theatregoers, by the way, might be said to have been made by James K. Hackett, since it was as that stalwart star's leading woman, at Wallack's, in the Autumn of 1901, she first had real opportunity to display her ability, as Antonia in Don Caesar's Return. Then, still as Mr. Hackett's leading woman, came her splendid performance as Virginia Carvel in The Crisis. That Miss Walker's illness proved to be less serious than was supposed at first is matter for congratulation. She is rapidly recovering from the effects of the operation which she underwent for appendicitis and was discharged from the hospital last Tuesday. This week it is expected Miss Walker will be ready to prepare for the new role she is to originate in the new play by her husband, Eugene Walter, to be produced by David Belasco.

WILSON.—Albert C. D. Wilson, the correspondent of THE MIRROR at Trenton, N. J., is in town for the Hudson-Fulton celebration. Mr. Wilson is unique among MIRROR correspondents in that he has served this journal at Trenton for thirty-odd years, and thus is one of the most widely known of its correspondents. He is the oldest, too, in service, and still cherishes the first credential ever issued by THE MIRROR.

SPONG.—Hilda Spong has returned to America. Though an Australian by birth and English by training, Miss Spong is an American by adoption. Her long list of successful roles in America puts the American stamp of approval on her work. Her Lady Algy, though she followed others in the role, is still fresh in the minds of theatregoers. Throughout her long list of creations one remembers with pleasure her greatest triumph, when as Lady Algy she gripped the American fun-loving public. As Imogen Parrott in Trelawney of the Wells, she rollicked through her part with a spirit worthy of that famous cast, which included William Courtleigh, Henry Woodruff, the late Edward J. Morgan, and Mary Mannering.

NETHERSOLE.—Olga Nethersole sailed from England for America Sept. 25. In her repertoire for the coming season Miss Nethersole will retain The Writing on the Wall, and, in accordance with her plan of producing at least one new American drama each season, she has selected an American play entitled Locke of Wall Street. The Writing on the Wall marked a welcome departure from the characters that dominated in her repertoire, and proved that her realistic method of interpretation could be employed equally well in portraying maternal love as in portraying sexual love. Heretofore Miss Nethersole's plays have shown but little variety. With her latest plan of giving a new American drama each season there ought to be a more versatile development in her work. An artist who could give such life and sympathetic understanding to her Paula Tanqueray is destined for an even greater success.

HULL.—Shelley Hull, who is now appearing as Gerald Fitzgerald in The Bridge at the Majestic Theatre, has had a short but interesting career. Like so many other reputable actors, he served for a time in the Castle Square Stock company at Boston. He was also for a time with the Hunter-Bradford players and originated a role in Edith Ellis Baker's I Take This Man when that play was produced at Springfield. Mr. Hull played the part of Fenwick in Sweet Kitty Bellairs with Henrietta Crossman. He also originated the role of de Cripigny in The Crossing, dramatized from Winston Churchill's novel by Louis Evans Shipman. This play was produced at Cleveland Oct. 2, 1905. As Gerald Fitzgerald in The Bridge Mr. Hull is playing his best part, contributing a splendid characterization of a sturdy young American of a pleasing type to a production so wholesomely American in every respect.

The Usher



The value of a "trade mark" is as great in theatricals as in other things.

The late Joseph Jefferson exemplified this during his long career, which for the greater part was devoted to Rip Van Winkle. There are those who contend that Mr. Jefferson should have given his genius as an actor a greater diversity of expression, yet the fact remains that he found it highly profitable, year after year, to impersonate Rip; and audiences everywhere greeted him season in and season out with a pleasure that was unquestioned, although they almost knew Rip Van Winkle by heart, and were as familiar with its scenes and business as the actors who appeared in the play.

The Old Homestead is another play with its chief personality fixed in popular esteem. Denman Thompson can still draw great audiences, and could go on indefinitely, and there are other plays and players that form a unity for public gratification.

This seemingly endless vogue of certain players in certain plays, however, brings up a matter worthy of attention. That matter relates to a policy of duplicating or multiplying a popular success, and the quick exhaustion of public interest in a play that appeals, as against a maintenance of the integrity of a play for many seasons by confining its exploitation to a single company and keeping that company up to the mark of original production as nearly as may be or continuing the original company in it as far as possible.

Some managers, finding they have a notable success in hand, at once set about the harvest of money from it as though there were no theatrical seasons to succeed the one in which they thus operate. If they do not duplicate or multiply companies, they often cheapen the original organization for the road, assuming that provincial cities will be glad enough to witness a New York success in any circumstances. As a result, where a number of companies go out in a New York success they very quickly exhaust public interest with a constantly decreasing margin of profit, for aside from the quick covering of amusement territory by this means there are, in cases of the best intention to give value, certain depreciations in representation that the public outside—which is a keen public, after all—is sure soon to discover.

On the other hand, as is shown by several well-known plays, a conservative nursing of popularity results in steady profits practically as large as those originally enjoyed. There is one play in mind—The Virginian—that has been sent out year after year now for some eight seasons, with a care as to its casting that has almost preserved its first interpreters as a body, and the whole country, in effect, is still profitable territory for it. A good play thus preserved in its representation, as this single instance proves, has a long life before it. It is not simply a matter of covering all amusement territory at once and exhausting curiosity, but a rendering of value that maintains the vogue of a play. A drama of worth thus presented from year to year, strange as it may seem, meets audiences that enjoy it again and again because they have learned that its representation will be first-class. Which is the wiser course?

Jay Benton, the Boston correspondent of THE MIRROR, is getting to be quite an aeronaut. He made five balloon ascensions a few days ago, and the second time he ran the balloon himself, acting as pilot under instruction.

The first ascension was made on Sept. 16 from Pittsfield, Mass., with Clarke J. Glidden, of automobile fame, and John J. Van Valkenburgh, of South Framingham, Mass., and they were in the clouds all the time until they landed in a dangerous fashion in the middle of a forest on a hilltop in the town of

Plainfield. It was the most inaccessible spot in the whole State of Massachusetts, a mile and a half from the first house in the woods, as much further to the little village, and then thirteen miles down a steep mountain road to Charlemont, the nearest railroad station. When they were in the clouds at the highest point, a mile and a half above the earth, they held an impromptu Masonic meeting and formed Aerial Lodge, No. 1, A. F. and A. M.

On Sept. 18 Mr. Benton had as his companions Mr. Glidden and Philip J. Fitzgerald, son of a Boston banker, a boy eight years old and the youngest known lad to make a balloon ascension. The trip was from Fitchburg for thirty miles, passing directly over the city of Worcester at a height of half a mile.

In the death, at Burlington, N. J., on Monday, Sept. 20, of Henrietta E. Chanfrau the dramatic profession loses one who in its yesterdays was widely known as intimately associated in her work with the foremost actors and actresses of her time, and as widely admired for her possession of an art which, in a stage career of more than thirty years, had carried her with marked success through the whole range of the legitimate drama.

Born nearly seventy-one years ago, of an old Philadelphia family, Henrietta Baker, after the deaths of her parents when she was yet in her early teens, turned to the stage at the suggestion of a cousin, first appearing at the old Arch Street Theatre of her native city and soon after at the original Walnut Street Theatre.

In those first days behind the footlights Miss Baker supported the elder Mrs. John Drew and Charlotte Cushman, soon after meeting and playing with Edwin Booth in Baltimore. With the Booths, husband and wife, as with the Jeffersons, she was for many years on terms of friendly intimacy, playing Ophelia to Booth's Hamlet during his famous hundred nights' run in New York and portraying the matron Portia in the even more noted production of Julius Caesar, in which the three brothers (Edwin Booth as Brutus, Junius as Cassius and John Wilkes, of unhappy memory, as Mark Anthony—the last-named making the hit of the evening) made their only appearance together.

Miss Baker had before this been married to Frank S. Chanfrau, and for a time acted in his companies; but the range of her capacity was wider than his and carried her to larger work. For some years she was with Forrest, and later with the elder Davenport, Wallack, Fechter and William Warren. In the seventies, while lessee and manager of the famous old Varieties Theatre at New Orleans, she "discovered" Mary Anderson, then playing Julia in The Hunchback at an obscure playhouse, it is said, and introduced her to an immediate and splendid success.

At the time of the husband's death, in 1885, the Chanfraus were members of that dramatic colony which for years made Long Branch famous—the Booths, Mary Anderson, the Albaughs, the Hendersons, Maggie Mitchell Abbot, and others of their friends—but Mrs. Chanfrau soon after left the stage, eventually removing to Philadelphia, where she lived until recently, when she took up her home at Burlington.

A few weeks ago a letter was inserted in the *Referee* and other London papers proposing that English actors, especially those who had visited and were visiting New York, should place a bust of Henry Irving in the vestibule of the New Theatre.

The directors of the theatre signified, through Otto Kahn, their gratitude and desire to have such a memorial in appreciation of Sir Henry's great work for the English speaking stage. It is understood that Sir Henry's sons, who are delighted with the idea, will contribute and that Forbes Robertson has been able to obtain the option on a very fine bust of the great actor by Mr. Frampton at a very reasonable cost. It now remains for some well known English actor among those playing in this country to shoulder the affair and give the movement impetus, for there is little question that among his contemporaries subscriptions can be obtained forthwith.

The placing of a bust of Sir Henry Irving in the New Theatre would be a most fit act, and English actors probably, now that the subject has been proposed and the object may easily be achieved, will no doubt take counsel in the matter.

It is said that while in Scotland recently Signor Caruso invested in a kilt for which he paid an Edinburgh tailor £75.

He will wear this costume in Lucia di Lammermoor in New York, first using it, however, at the Hamburg opera.

Signor Caruso is also reported to have acquired several phrases of Scotch dialect, and those whom he greets on his return need not be amazed to hear from him "Hoo are ye th' noo?" and the like.

MACLYN ARBUCKLE.



Reports of Maclyn Arbuckle's success in the new Eugene Presbrey play, The Circus Man, in Chicago, have been pleasing indeed to the friends in and out of the profession of the jovial, plump comedian who, as "Slim" Hoover, made Edmund Day's thin story of The Round Up possible last season. Mr. Arbuckle, in "Fighting" Hime Look, is said to have the best role he has enacted since George Ade fitted him so nicely with The County Chairman. The Circus Man is due for Broadway soon and is awaited with an eagerness which would seem to disprove "Slim" Hoover's exclamation that "nobody loved a fat man."

THE NEW THEATRE.

The Directors Explain Various Matters About Which Curiosity Has Been Expressed.

The directorate of The New Theatre has issued a statement in reference to inquiries, saying:

"When The New Theatre was originally planned it was called The National Theatre. Persistent effort has shown, however, that it was impossible to gain from the nation, or even from the city, the financial backing without which it has always proved impossible to found a permanent artistic theatre. The only recourse was to private enterprise backed by private capital. And to proclaim the theatre as a representative American institution savored, perhaps, of pretension. The essential feature of the undertaking was that it was to make a departure from the prevailing system of merely commercial management. This is embodied in the title. Yet the founders have not swerved from their first conception. In so far as they are able they are to make the theatre a civic, even a national institution.

"As originally planned, the auditorium was to contain two tiers of boxes, corresponding to the 'diamond horseshoe' and the 'golden horseshoe' of the Metropolitan Opera, each of the boxes to be owned by one of the forty-six founders; but this seemed to suggest social exclusiveness and so one of the tiers was made over into a balcony of ordinary type containing five rows of stalls. The remaining tier of twenty-three boxes was raised only a few inches above the orchestra seats in front of it and thus became, in effect, an integral part of the orchestra.

"There remained the seats on the floor and those in the first balcony. It was evident that the public was willing to support the enterprise generously, but with the democratic ideal of the institution clearly in mind the management decided to offer these seats at the current prices in the commercial theatres—two dollars for the orchestra stalls and a dollar and a half for stalls in the balcony. Again the response of the public appears most liberal, and by such means the element of wealth and fashion has been reduced to a minimum. Seats in the second balcony may be had for fifty cents.

"It is the purpose of the theatre to give both standard and modern plays by a stock company of the highest type obtainable. One-third of the dramas will be standard and two-thirds modern. Light opera will be performed twice each week by the Metropolitan Opera Company."

A 'CLERICAL' DRAMATIST.

The Rev. H. M. Downton, vicar of St. Peter's, Plymouth, England, has written a religious and historical play, Oswald of Northumbria, a dramatic chronicle of the conversion of Northumbria and Wessex to the Christian faith. Eight years ago he produced another from his own pen, St. Augustine of Canterbury. "There is every evidence," he says, "that the modern drama is becoming more full of purpose. Many of our dramatists, it seems to me, are serious-minded men with a mission. Asked as to the cause, he replied: 'Oh! he has passed the play, though I must confess I had fears, as it deals so intimately with religious subjects.' The Rev. Mr. Downton believes that the church and the stage should be in closer relation.

LUNA PARK AT PARIS.

Carrie Van Dusen King, writing from Paris, describes Luna Park there. It is much smaller than Fred Thompson's Coney Island enterprise, from which the idea for it sprang. It was built by Gaston Aykoun, a Turk, who was a concessionaire at Coney Island. The copying or imitation of an American enterprise in Paris by a Turk affords an interesting illustration of the modern interchange of ideas.

The Matinee Girl

MARGARET ANGLIN, world wanderer, enjoyed a vast repose as with a black-frocked, white-aproned maid at each shoulder her braids were being smoothed for the third act of *The Awakening of Helena Richie*.

The big act, all anguish and inward and outward dampness and spiritual convulsions, was waiting to be played. But Miss Anglin was one great, pervading, inward and outward calm, a soothing young person, good to see and hear after one of the days that make wrinkles.

"I don't feel the part, at least not long," she said while the two brushes in the hands of nervous maids went busily over the thick braids of Helena Richie's auburn hair. "If I did I would be dead."

While the audience gossiped and waited in the theatre, and while the street cars ground upon the rails and clanged the challenge of their gongs to careless passengers outside, Miss Anglin, out of her apparently infinite peace, spoke of her tour of the world and what it had done for her.

"I hope it has given me a new view of everything," she said; "a bigger view. And I hope it has subdued my acting."

We talked of the biggest thing she had seen in her circuit of the world, and she told me, in the same hushed, awed way that Nance O'Neil, returning from a world tour, had told me, that the vastest thing in all the world, the spectacle that pushes outward the walls of the soul and grants one the deepest spiritual intake, is the Libyan Desert.

"To be lost on the desert, as my sister and I were, is to become acquainted with one's self all over again and to know what a tiny nothing one is," said Miss Anglin. Then she repeated what Miss O'Neil had said, with eyes wide and earnestness trembling in her voice: "I want to go back. I will go back. I have the same curiosity about that desert I have about the future, about eternity. It is as big."

There is no doubt about that new view that Margaret Anglin, woman, has brought back with her from her world-belted. Her other hope, that her acting is more subdued, too, has been fulfilled. In the first two acts there was a perceptible lightening, a new, volatile grace, in her portrayal. One had a glimpse of a heretofore unknown Margaret Anglin, comedienne. There was a new sense of contrast in her work. Against the face-like lightness of her earlier scenes the latter ones seem the stronger and somber.

"I think it is good for an actress to leave the stage for a while. She brings back to it something new and unused within her."

This she had said as we said "au revoir" at the first entrance. Watching the agonies, the renunciation, the final peace of Helena Richie from an orchestra seat. I knew she had uttered a big truth.

That a journeying sweet singer "was formerly with Mrs. Leslie Carter in playing the Pines" is an advance notice which a Michigan paper reproduced in apparently good faith, adding "To-night she will appear in a new dress designed by Mme. La Fiancee, of La Rue Avenue, Paris."

Marie Booth Russell, having told the tale of strenuous living which preceded her loss of forty pounds that she deemed superfluous, the same being recorded herein by the *Matinee Girl*, Miss Russell has been overwhelmed with inquiries and exclamations, their sum being: "I can understand how you began it. I have begun many things myself. But how could you keep on to the end?" To these queries and these inquiries Miss Russell makes this reply, again choosing the *Matinee Girl* for amanuensis:

"The principal factors, and absolutely necessary ones in reduction, as in all other achievements in life, are intense desire and firm will. How many we hear complain of failure, yet how few will acknowledge that they have used no will power. They say: 'I wanted something and tried to get it, but I simply couldn't. I don't know what was the matter.' I think I can tell them. The desire was too feeble. It flickered and went out before the neglected and slumbering will power has had time to awaken. It merely rouses, looks around and says: 'I guess you don't want me. I'm here. I'm even awake, but I'm unaccustomed to your calling on me, so I'll turn over and go to sleep again.'"

"The will of the physically overburdened person is terribly sluggish. With each additional pound poor Mr. Will Power is squeezed tighter and tighter, and it takes an intense desire on the part of the fat man or woman to regain self-respect and the admiration of the neighbors before Mr. Will Power is made to stretch himself and exercise a little."

"But it is only in the beginning that it is difficult. The work of reducing soon becomes as play. After a while the extra turn over and nap in the morning loses its charm, and the radiant smile of a large slice of fat, well done roast beef, with browned potatoes, proves less seductive than one had ever imagined."

Josephine Sherwood is by way of recreation writing the music for a light opera, which shall eclipse, she hopes, her Indian

intermezzo, "Little Pappoose," and "My Irish Rose," and "The Song of the Diana Dolls." Katherine Emmet talks dreams and writes about the joy of mountain climbing. Laura Nelson Hall is amusing herself by stenciling brass desk sets for her friends. She has already begun her handsome one for a Christmas gift—for whom?

A man who, as he laconically phrases it, has "fed actors" for fifteen years speaks pointedly of the characteristics of individuals of the craft. "There's one of them," said the restaurant man musingly, "that all the waitresses named long before I knew him 'The man with the book.' He was the most studious one of the lot. While the others were telling stories he always had his nose between the paper covers of a thin, flat book—a play he told me afterward it was. He never bothered about what he ate. Anything he said would do, and when it was brought to him he didn't look at it, and I don't believe he ever knew how it tasted or could tell what he had ordered. One red-headed girl with a pompadour eight inches high was stuck on him, but he never noticed that either. He was a fine fellow, the most studious of the lot. His name was Orin Johnson."

That gay young fellow, one of the most popular men in his profession, Louis James, has an exceeding aversion to our most democratic vehicle, the street car. His objection is not on social grounds, for Mr. James can hold as joyous a chat with a coal heaver as any other member of the human family. Why he detests street cars is a secret that only last week became known. His vivacious wife, Aphie James, told it while her brown eyes sparkled with the wicked fun of revealing one of the Governor's weaknesses.

It was late and it was Chicago. The combination seemed to require a cab. So thought Mr. James. But Mrs. James, seeing the huge golden eye of a street car advancing through the blackness of a Chicago night said: "Why wait twenty minutes for a cab when if we take this car we will be at our hotel in five minutes?" This seemed logical though it was from a feminine source, and Mr. James permitted himself to be persuaded.

Directly opposite them sat two men who had seen the play and had lingered at a drug store across the street over the dissipation of an ice cream soda. As usual, they stared straight into the eyes of the players as at animals in the Zoo. As usual, they conversed loudly, forgetting that actors have all of the five senses and that one of them is hearing.

"Just look at him," said one of them. "Makes up to look thirty-five on the stage, and he's sixty if he's a minute."

Louis James turned a fiery eye on his companion. From the caverns of his humiliation came the growl of his final remonstrance: "You will ride in street cars, will you?"

Renee Kelly, the pretty ingenue of the Maxine Elliott company, shakes her Billie Burke curls and marvels at British journalism. Miss Kelly is of few years. Her memories are of a girlhood in an English school, of being a joyous immigrant to these shores with her parents while yet her skirts reached but little past her knees of two years as ingenue with N. C. Goodwin, of one with Miss Elliott, therefore amazing to her in this bit of British journalistic enterprise.

A lovely profile of her youthful, enjoying self, appears this month in a London magazine. Beneath the picture is the caption, "Miss Renee Kelly, professional dinner taster. Miss Kelly is a charming young woman who has adopted the unique profession of going about to dinners, inspecting the preparations and suggesting additions to the meal. It is a profession as lucrative as it is enjoyable."

"Pretty Nellie Pollis of *The Chaperons*," they used to say in much the same tone that in a dimmer and farther generation they said, "Sweet Nell of Old Drury." Atop the New York Theatre, when the roof had the alluring Oriental title "The Cherry Blossom Grove," they welcomed her as a "Western find of Frank Perley's." All humans are grouped by similarity in families. Nellie Pollis belonged in the Edna May family. She had a face of sugary yet not cloying sweetness. She had a modest air that was as becoming to her as its perfume to the violet. She danced lightly and gracefully, seeming to be an absolutely weightless young person. She had a honey sweet little voice that might become quite stirring when it grew up. It was these and more, the ineffable essence that we call personality that made the little girl in gray a "hit" in *The Chaperons*.

No one knew anything about her, but every one set about finding out. There was very little to know. She was very young, but she had been on the stage since, in her babyhood, she had been apprenticed in the cast of *La Cigale* in Chicago. She was one of an even dozen family, all of whom their mother had put upon the stage before they were out of their swaddling clothes.

Usually they played together, and Chicagoans willingly crossed from the "Side" of their choice and their habitat to another and less fortunate portion of the city to see the tumblesome smiling little Pollises.

Of these Nellie was the eldest. She made her debut in New York as leader of the "tough girls" who sang "The Up-to-Date Pug." Out of the chorus girls' ranks she came, Edna May-like, in a night, into a principal's success. Next season she was the prima donna of *The Billionaire*. She was rocketing upward to stardom. Edna May's Cinderella-like career had found a parallel when Nellie Pollis married and left the stage "forever."

But there is nothing final except death, and scientists deny the finality even of that. "Forever" sometimes merely means "We'll see." Nellie Pollis has "seen," and after six years' absence is returning to the stage. Lee Shubert has engaged her, probably for the Lulu Glaser company.

"Sunday's a dreary day. I hate it because I don't know what to do with it." An ingenue made this complaint. Looking past her pretty petulant face with tears of loneliness close to her eyes, I saw a big Elizabethan house of gray cement with diagonal beams of brown wood standing against a background of tall, full foliage trees, its sun-flooded windows looking down upon a quiet lake where two silver-haired men sat in the drowsy calm of late summer afternoon fishing. There was not much to connect the pretty, promising young person in a garish hotel room with that remote actors' home on Long Island, nothing but the bond of a profession that in dear to every lower who is worthy of it. And I wished that the girl, lonely on this seventh day in a strange city, though that city was the scene of her new success, had taken a ferry-boat across the river past the towering Bartholdi Statue, taken a car to the foot of the sloping hill and climbed the straight, wide street for a visit to the home. First, because her visit would have been welcome to the serene folk playing their quiet scene; second, because in retrospect the visit would have been welcome to the girl. It is always well to take excursions, little or great, out of ourselves, and a visit to the Actors' Home is such.

It is both beautiful and a home. I have dawdled in drawing rooms little and great, but never have seen one so cheerful as the sunshine bathed room at the Actors' Home. Entered from the wide main hall and overlooking the lake beneath and the strong shouldered green hills beyond, it is a pleasant place of peace.

Superintendent Stevens would have taken her from the drawing room, which is a favorite spot for the actress guests, to the library, there to see the two new collections bequeathed by others who had passed into a yet greater peace. Mrs. Mary Thompson had never been on the stage, but this was her last statement, "I have had so much pleasure from the work of those on the stage that I wish to leave this souvenir of my gratitude." So is the Home richer for complete sets of Scott, of Dickens, of Balzac and many a choice single copy of some favorite work. Larger and more imposing is the collection bequeathed by the late J. W. Albough, handsomely bound plays from those of Moliere to those of Clyde Fitch.

Had the ingenue made this visit she would have seen the big sunny room adjoining the drawing room where Madame Janaschek spent the days which preceded her last sadly eclipsed ones at Amityville, and which Rose Eyring had occupied while she was a guest at the Home.

In the billiard room below she would have met some of the male guests, with the fine manner of some of their old roles clinging about them. A group of comedians still capable of getting a laugh sat on the balcony overlooking the front lawn. The seventeen women were all taking their after-dinner aleas, reminiscent of the "beauty rest" before the performance.

It would have seemed to her the peaceful valley of her profession, and she would have been a most self-centered, ungenerous ingenue had she not as she sauntered down the wide street that sloped from the foot of the hill where stood the Elizabethan house, to the foot of the hill where crawled the lacy car, resolved that she "would do something" for the Home. Perhaps only to send a box of sweets on Christmas. Or to subscribe for a magazine for the reading table. Or to send a donation to the Fund next month. Or to remember to pay her "dead-head dime."

It was when I climbed the hill recently and learned that the visits of players to this Home are not many that this way of spending a Sunday outside herself occurred to me for the ingenue.

"They are always very glad to see anyone from the profession," Superintendent Stevens had said, "but players who come back after a thirty or forty weeks' season are anxious to go to their country homes to rest."

Most true, but the vacant Sunday that comes to us all some time in the year might well be filled by a visit to the Actors' Home.

Of those aside from the directors who remember the Home most often is Maggie Mitchell. She makes the journey thither sometimes and often sends gifts of fruit or flowers or sweetmeats to her resting sisters. From Jersey City come frequent reminders of the remembrance of the widow of William Henderson, owner of the Academy of Music in that city.

Thirty-one guests, fourteen men and seventeen women, of whom two pairs are married couples, wait quietly there for the last call. To them came forty visitors one recent week, eight another, but not one of these was of the Thesian brotherhood.

THE MATINEE GIRL.

AGENTS' FORECASTS

OPTIMISTIC OPINIONS FROM VARIOUS NEW YORK ENGAGEMENT BUREAUS.

Mrs. Packard is Cheerful—Thomas McGrath Reports a Good Demand for Players from the Actors' Fund Bureau—The Actors' Society Busy—The Outlook Good.

A canvas of theatrical agencies shows a prevailing optimistic opinion in regard to next season. The revival of good times has already made itself evident from the reports of companies already sent out. The demand for actors is greater than the supply, a condition which has not existed for some seasons.

Mrs. Packard predicts an unusually successful season. Applications to her for both male and female players exceed the demands of former years. The number of stock companies, however, that Mrs. Packard is organizing is less than the year after the panic, in Cleveland's administration. The moving picture attractions are supplanting some stock companies. Stock companies now exist only where conditions require them.

Paul Scott of Darcy and Wolford's also reports the encroachment of moving picture houses on the legitimate. Mr. Scott predicts a most successful season for meritorious productions. A poor season now, in the midst of the country's financial strength, according to Mr. Scott, would be the reward of poor productions only.

Betts and Fowler find such a demand for attractions that old plays are being dug out and revived. During the past summer more business was transacted than during any two previous seasons combined.

Matt Grau foresees an exceptionally good season. More productions, especially in the line of musical comedies are being sent out than for some years past.

At the Actors' Fund Bureau Mr. McGrath reports a fair beginning, but a gradually brightening condition. Engagements of actors of all parts are more numerous. The revival seems to affect all departments.

H. Nelson Morey of the Actors' Society Bureau is enthusiastic in regard to the outlook. The biggest season for years, in his opinion, is just opening.

MRS. CHANFRAU DEAD.

Aged Actress, Widow of Frank Chanfrau, Once a Prominent Star.

Mrs. Henrietta E. Chanfrau, widow of Frank Chanfrau the famous player of *Kil, the Arkansas Traveller*, *Moss*, and other old-time successes, and herself at one time an actress of distinction, died last Tuesday, Sept. 21, at the home of her grandson, Henry Trenchard Chanfrau, in Burlington, N. J., after a lingering illness.

Mrs. Chanfrau, or Henrietta Baker, as she was known when she first achieved fame, was born in Philadelphia seventy-two years ago, and before she was twenty she appeared at the old Arch Street Theatre in that city in support of the famous players of the time. In later years she played important roles in support of Wallace, Fechter, Warren, Forrest and Davenport. While playing in Boston Miss Baker, as she was known then, first met Frank Chanfrau and shortly afterward the two were married. Frank Chanfrau died in 1884 and his widow temporarily retired from the stage.

She made a European tour later, however, and subsequently reappeared at the Union Square Theatre in this city. For a number of years she starred in East Lyons. At the old Eagle Theatre, on the west side of Broadway between Thirty-second and Thirty-third streets, June 8, 1876, Mrs. Chanfrau scored one of her greatest successes as Grace Shirley in a drama called *Parted*. Mrs. Chanfrau was the star, and in her support appeared such old-time players as Charles Waverley, Frank Mordant, T. P. Egbert, W. F. Burroughs, F. D. Allen, H. N. Wilson, William Manrico, G. A. Mortimer, Angelo Toriani, Helen Tracy, Mrs. E. Van Doren, Nellie Maurice and Annie Bleakley. During her European tour Mrs. Chanfrau produced this play in London, Feb. 15, 1886, and repeated her New York success.

Mrs. Chanfrau, after her retirement from the stage, purchased the *Long Branch News*, but withdrew to become a prominent leader in the Christian Science movement in Long Branch and Philadelphia. She moved from the latter city to Burlington about a year ago. She is survived by one son, Frank Chanfrau, and one sister, Mary Baker.

OLD PLAYERS ENTERTAINED.

J. Fred Zimmerman, vice-president of the Board of Managers of the Edwin Forrest Home and prominently interested in most of the leading theatres of Philadelphia, invited the old retired players of Springbrook to an outing to his country place, "Vestra Villa," on Sept. 24.

A trio of crimson-hued automobiles conveyed the party through a picturesque rolling country, over rustic bridges and murmuring streams, past ornate villas and spacious grounds, to this secluded summer home, nestled among grand old trees and artistically kept shrubbery, with a specially fine orchard and flower garden.

Mrs. Zimmerman warmly greeted the veteran Thesians on their arrival, and proved a charming and entertaining hostess. After an elaborate luncheon a number of professional players from the Philadelphia theatres gave a musicale in honor of the guests.

REVIEWS OF NEW PLAYS

To be reviewed next week:

THE WHITE SISTER.....Daily
THE GIRL AND THE WIZARD.....Casino

Savoy—The Awakening of Helena Richie.

Drama in four acts, adapted from Margaret Deland's novel by Charlotte Thompson. Produced Sept. 20.

Martha King.....Sally Williams
Gertrude Swiggett
Doctor William King.....Charles Wynante
Doctor Lavender.....John Findlay
Helena Richie.....Margaret Anglin
Sam Wright.....George Probert
Lloyd Pryor.....Eugene Ormonde
David Allison.....Raymond Hackett
Benjamin Wright.....Robert Cummings

Miss Thompson's arrangement of Mrs. Deland's charming story is satisfying, inasmuch as it takes few liberties with the original tale and succeeds in retaining all the exquisite charm of the Old Chester life of the '60s, of which Mrs. Deland has written for years.

In a dear old room in the big house at Old Chester in which she is hiding from the husband whose cruelty drove her from him, one day comes Helena Richie. With her chocolate and her bottle of heliotrope, and in her funny old gowns of the period, she is an indolent, beautiful creature, an old cameo against an 1800 background of queer old wall paper and pale lilacs. Old Chester knows little of her, who she is nor from whence she came, but every masculine heart in the village, from that in the boom of old Doctor Lavender to that of young Doctor King and the imaginative, semi-writing, play-making and neurotic Sam Wright, all have fallen victim to the sweet spell of the fascinating stranger. Old Chester believes her to be a widow, and the visits she receives from Lloyd Pryor are looked on with no suspicion, since he is believed to be Mrs. Richie's brother. Helena is slowly awakening to the holiness of the passion between herself and Pryor, but she is unable to resist him, and a telegram announcing the death of her husband in Paris fills her with such a sense of freedom that her first impulse is to communicate the news to Pryor and to prepare for the wedding she supposes will follow. Pryor's letter, in reply, intimating that there is no haste and that they can still be a great deal to each other without becoming husband and wife, crushes her. In her despair only little David Allison, the orphan with whom old Doctor Lavender has entrusted her, is of comfort. She has grown to love the little fellow, the shame Pryor's proposal arouses in her only the child's tiny arms about her neck. When Pryor next visits she tells him that they have come to the parting of the ways, and on his departure, tempted to call him back, as she set in pressing but hesitating, she clasps the boy to her for strength, and Pryor comes out of her life. She is eager to keep the child, but Doctor Lavender, before consenting, feels it his duty to make some inquiries, particularly as the old clergyman's suspicions have been aroused by young Doctor King, who has intentionally sent a letter which informs him in some measure of the true relations between Pryor and Helena. In a strong scene between the old clergyman and Helena, the latter pours out her story, the whole revolting truth, and in her defense cries out that she has been cheated of the things other women have, that circumstances were too much for her, and that now she only wants the boy and the comfort and happiness his possession will bring. She is stunned when the clergyman intimates that she is not a fit person to be entrusted with a child and that the proof of her real love for him would lie in her willingness to give him up. Feeling that there can be no happiness in the world left for one who has lived a lie as she has, Helena consents to surrender the boy. Shortly after this decision Doctor Lavender brings with him from the post office a letter which he is sure comes from Pryor. He determines to put Helena to the test. If she yields to the influence which the clergyman is sure her former lover holds over her, even through the medium of a letter, Doctor Lavender will feel that he has been justified in taking the boy from her influence. But without reading the letter, guessing from whom it comes, Helena destroys it, the last link between her and the influence which wrought her soul so much harm. Pleased at her new strength Doctor Lavender relents, and as she is about to leave Old Chester informs her that he has a bundle which he wishes she would take with her for him to New York. He deposits a generous-sized bundle of mysterious shape on the sofa, and as she prepares for her departure Helena approaches it, amazed. She is startled as the coverings move, and there is a glad cry as the lady shouts happily, "Didn't you know that I was the bundle?"

Of Miss Anglin's portrayal of Helena Richie it is possible to speak only in the highest terms of enthusiasm and praise. The varying forms of the woman's emotion were pictured beautifully, and the final scene of the third act quite brought back to memory the Anglin of the Mrs. Dane period. John Findlay's Doctor Lavender adds another to a long list of splendid characterizations of which that sterling player may well be proud. George Probert as the overstrung young Wright was tempted to over-act on occasions, but such occasions were not too many, and the portrayal as a whole was very satisfactory. Little Raymond Hackett was better than the usual "boy actor" and read his lines with real juvenile intelligence. Robert Cummings, Charles Wynante, and Eugene Ormonde offered three pleasing characterizations as Benjamin Wright, Doctor King, and Lloyd Pryor, respectively. Sally Williams and Gertrude Swiggett played two odd Old Chester women capably.

At the end of the third act, as the curtain rose and fell countless times, Mrs. Deland, looking intensely Bostonian, and accompanied by Miss Thompson, who looked a bit happy but much more frightened, were prevailed upon to come on the stage, but neither would speak. Miss Anglin spoke for all gracefully.

As one comes to Broadway from the Savoy, from the delightful atmosphere of Mrs. Deland's Old Chester, a man feels a little less fond of his New York. He feels a bit envious of his grandfather, who was lucky enough to live when Helena Richie's, their sweet faces framed in queer little curls, moved about the quiet streets of Old Chester, against a background of tall lilac trees, and their swaying crinolines throwing all about a soft perfume of old heliotrope.

Empire—Inconstant George.

Comedy in three acts, adapted from the French of H. De Fiers and A. De Caillavet by Gladys Unger. Produced Sept. 21. (Charles Frohman, manager.)

George Bullin.....John Drew
Lucien de Versannes.....Martin Sabine
Morand.....Frederick Fiden
Adolphe.....Herbert MacDougal
Grand.....W. Soderling
Butler.....Bernard Fairfax
Page Boy.....Robert Schabie
Micheline.....Mary Boland
Mlle de Versannes.....Adelaide Prince
Fanchon Chancelle.....Jane Lauril
Vivette Lambert.....Desmond Kelly
Baroness Stecke.....Marie Berkeley
Madame de Lamond.....Charlotte Doty
Louise.....Alice Soderling

This newest vehicle which Mr. Frohman has chosen for Mr. Drew's new season may be said to fit that actor neatly. It makes no demands upon him that he cannot meet, and its superficial, sometimes silly, comedy admirably fits the Drew stage characteristics.

Inconstant George is a light-headed, shallow creature of the kind one only meets, luckily, in French comedies. The type is familiar to every theatergoer who has been going to the theatre since the American appetite was first tested for French adaptations by Paul Potter, Gilda Fitch and a half-dozen or so others. George Bullin, in this newest instance, is an atrocious flirt of the genus tolerated in France, apparently, but who would be beaten to a pulp by some good American if his amorous campaigns were carried on in this country. The comedy's three acts are taken up with George's affairs with the wife of his friend, the friend's cousin, a music hall singer, and the little girl whom he finally marries, Micheline. The complications arising from Mr. Bullin's inconstancy are sometimes quite funny and at others they are a bit dull. It becomes a bit tiresome, for instance, after he has had a scene with one of his "victims" to have him go through the identical situation with the other two or three. The fun becomes rather strained. The first half of the second act is the weakest spot in the comedy and it is there that its worsting is most painfully apparent. The third act, with its delightful scene between Micheline and Bullin, is quite satisfactory, and its climax almost erases the memory of the dull spots preceding.

Mr. Drew plays Bullin in the usual polished Drew fashion, best in the light comedy moments and less satisfactory when what little stronger acting the flippant play demanded was required. Mary Boland was a tempestuous and often Tanguay-like Micheline. Miss Boland appeared to appreciate at their utmost the exquisite lines given to Micheline by the authors, and made use of them so successfully that oftentimes Mr. Drew sank into secondary importance during several of their scenes together. Jane Lauril was a pretty and charming Fanchon Chancelle. No one else had very much to do, but the support was of the splendid kind usually given Mr. Drew's productions by Mr. Frohman.

With its sagging moments drawn taut, Inconstant George will be an amusing and mildly exhilarating evening's amusement. It will never be screamingly funny, however.

Herald Square—The Rose of Algeria.

Comic opera in two acts; libretto by Glen Macdonough, music by Victor Herbert. Produced Sept. 20. (Lew Fields, manager.)

Soradie.....Lillian Herlein
Millie Madison, M.D.....Ethel Green
Mirrah.....Edith Ethel MacBride
Zaphire.....Marion Wynne
General Pettipiece.....Eugene Cowles
Barnum Seils.....William Gaston
Bailey Ringling.....James Diamond
Captain de Lons.....Frank Pollock
Mrs. Billings F. Coolings.....Anna Wheaton
Mr. Billings F. Coolings.....Ralph Nairn
Lieutenant Bertrand.....McLeland Davies
Mimi.....Belle Palma
Pierre.....Edward Tabor
Phillips.....Carl Kahn
Sergeant Georges.....Ralph Watson
Fanchon.....Carrle Polts
Camille.....Florrie Polts
Toal.....Nellie Polts

The Rose of Algeria is the comic opera that proved a failure last season when it was produced at the Broadway Theatre Aug. 31 under the title of Algeria and management of Frank McKee. The libretto has been entirely rewritten, new scenes and lyrics added, and a new cast engaged by Lew Fields, its present promoter. In its new form it gives every evidence of success, but it is most probable that had it not been for the splendid music of Victor Herbert its rejuvenation would not have been attempted, at least not on Broadway. The plot was fully reviewed at its original production, the present comedy scenes alone being changed somewhat to meet the personalities and mannerisms of the new cast. The added scenic effect at the end of the first act is a creation of that moving picture genius, Frank D. Thomas, and is a sea scene showing a rowboat and the two comedians endeavoring to escape with "moving picture" breakers and a boiling sea all about them. The effect is startlingly realistic and took repeated encores.

Lillian Herlein is the new prima donna, and she scored a personal triumph that should make her position as a Broadway musical comedy feature permanent. She is possessed of a magnificent voice, one of the few in musical comedy capable of giving an able interpretation to Herbert's heavier numbers. In addition to her voice Miss Herlein has personality, a wealth of good looks and a splendid stage presence. Her only fault is a too ardent desire to be expressive, a fault which, though slight, is not pleasing.

Ethel Green, winsome and dainty, made the role of Dr. Madison a distinctly interesting one, and her lyrical numbers were all rendered with a rare sweetness that called for many encores. William Gaston and James Diamond had the two comedy roles, a burden under which many comedians broke down during the original production. It is to be regretted that Glen Macdonough did not supply them with an adequate amount of clever lines, but that loss they made up by their clever specialty work, which was by far the brightest comedy in the production. They are both capital comedians, who can act, and it is sheerly by the worth of their personalities and dancing that their roles are made distinctive. Eugene Cowles gave a splendid interpretation of the role of General Pettipiece, and the balance of the cast proved passably good. Ned Wayburn staged the production and improved the original one hundred per cent. Victor Herbert conducted on the opening night and won his usual hearty welcome.

Bijou—The Intruder.

Comedy in three acts, by Thompson Buchanan. Produced Sept. 22. (William A. Brady and Joseph H. Orismer, managers.)

John Chase.....Arthur Byron
Willie Chase.....Adelaide Manola
Dorothy Chase.....Janet Beecher
Thomas P. Hendrix.....Scott Cooper
Jack Hendrix.....Orville Scott
Mrs. Thomas P. Hendrix.....Maude Turner Gordon
Edith Thomas.....Grace Goodall
Maria.....Lizzie Goode

The Intruder is quite good in the middle but rather poor at both ends. While it was quite clear in Mr. Buchanan's mind that he was writing a comedy, and poorest when he forgot his intention and sank to farce and almost to burlesque. The idea on which The Intruder is built lends itself aptly to legitimate comedy, but, used in a farcical vein, it loses its attractiveness. It may be that Mr. Buchanan's play was twisted about away from his original intention and presented as managerial dictation. It is hard to believe that the author of a delightful comedy as consistently made and so clearly drawn as A Woman's Way could have shipped about from comedy to farce and from farce to burlesque as irresponsibly as Mr. Buchanan does in The Intruder. It is regrettable, and one hopes, for the promise A Woman's Way showed, that it isn't the playwright's fault. The Intruder in Mr. Buchanan's story is a young wife married to a divorced man. The latter has a rather cattish daughter, whose affection the new wife attempts to win. Her struggle to gain the young girl's love is made doubly difficult by the girl's real mother, who is so eager to gain the custody of the child, whom the courts took from her, that she poisons the girl's mind against the newcomer. In the end the girl is safely married off and the doubts she succeeded in arousing between her father and his new wife are dispelled.

First acting honors in The Intruder easily go to Janet Beecher, who offered a charming, consistent and carefully imagined portrayal of the young and altogether delightful intruder, Adelaide Manola, looking beautifully like her mother, who is so eager to gain the custody of the child, whom the courts took from her, that she poisons the girl's mind against the newcomer. In the end the girl is safely married off and the doubts she succeeded in arousing between her father and his new wife are dispelled.

The Intruder will be better when its first and third acts are improved to the excellence of its second, and Mr. Buchanan is allowed to eliminate the frequent drops to the farce-burlesque level.

Criterion—The Noble Spaniard.

A farce in three acts from the French of Giret-Daucourt by W. Somerset Maugham. Produced Sept. 20. (Henry B. Harris, manager.)

The Duke of Hermance.....Robert Edeson
Mr. Justice Proudfoot.....Vernor Clarges
Captain Chalford.....Cyril Chadwick
Count de Moret.....Mace Harlam
Marion Nairne.....Gertrude Coghlan
Lucy.....Ann Murdoch
Countess de Moret.....Cordelia MacDonald
Lady Proudfoot.....Rose Coghlan
Mary Jane.....Desiree Lazard

Marion Nairne, a Scotch widow, arouses the love of the impetuous Noble Spaniard. With-out introduction and without thought of the lady's sentiments he enters the house where Marion is staying and compels her to listen to his protestations of love. Nothing can check his whirlwind affections. He cannot believe that his ardent feelings must strike a reasonable chord in Marion. To rid herself of him Marion informs him that she is a married woman, but conceals the fact that her husband is dead. But such love, "the purifier even of respectability," knows no obstacle. A duel, with not the slightest doubt of the Spaniard's

success, seems to him the one way out of the dilemma. Now begins the search for Marion's husband. In turn Proudfoot, Chalford, and De Moret are mistaken for the man and are challenged. The Spaniard's passion has caused such an entanglement of mistakes that husband suspects wife, wife suspects husband, and hence suspects dance. Marion is so involved that she sees no way of clearing herself except by confessing her widowhood and accepting the Spaniard. This is not at all a sacrifice, for the Spaniard's unusual and irresistible affection has gripped her. She yields gracefully. With all suspicious domestic peace returns.

Robert Edeson has acquired a new dialect, this time a Spanish-English mixture. This latest accomplishment is as successful as either his Indian or his Canadian attempts. In fact, he has so well grasped this Anglo-Spanish language that he made a clever little curtain speech in it. But Edeson's success Monday night did not depend entirely on his manner of speech, for as a lover he far outshone the Spaniard. No girl could possibly have resisted the overpowering you've-got-to-have-me love of this charming Spaniard. The wonder is that Marion could have held out against him for three acts. Edeson is certainly one of the best lovers on the stage, and when he has such a bewitching creature as Gertrude Coghlan to love, a triumph like that of Monday evening should be expected. Miss Coghlan in her 1850 dress and her 1850 giggles and smiles was irresistible.

The entire company was so well adapted to their parts that one would wait a long time for a more finished performance. Rose Coghlan as Lady Proudfoot was capital. She looked the part, acted the part and suggested a whole lot more than the mere part. Vernor Clarges as Justice Proudfoot at times put all that he possibly could into the stormy old justice, but the moment he forgot he was English he rather fell out of the part. Cyril Chadwick as Captain Chalford, a brainless Englishman, and Mace Harlam, the Frenchman, could not have done better. The Lucy of Ann Murdoch was a clever delineation of an affected little girl of seventeen. Her solo in the second act was a fine bit. Cordelia MacDonald, the Countess de Moret, improved her few opportunities. Even Mary Jane, as played by Desiree Lazard, made herself evident.

Now the play. There are farcical situations which could have been better developed. There is room for more and brighter lines. The plot is thin and improbable, but then—that is why it is a farce. A few bits that suggest the French origin of the piece rather offend good taste and had better be dispensed with. Still, though the play is by no means a classic, with Edeson's capable company it presents a very pleasing evening's diversion.

At Other Playhouses.

CASINO.—Havana played its last week at the Casino and departed for the road Saturday. Last night Sam Bernard returned to New York, this time in a new piece, The Girl and the Wizard. The comedy will be reviewed in next week's Mirror.

DAILY.—Billy ended its run at this theatre Saturday night and was succeeded last night by Viola Allen in a new play, The White Sister. The play will be reviewed in The Mirror next week.

YORKVILLE.—Wilton Lackaye was seen in Cleveland Moffett's play, The Battie, at the Yorkville Theatre last week. The cast of the play is somewhat changed since the piece was seen downtown. Harry Hilliard now plays Philip, Julie Herne is the Jenny, Clara Blandick the Margaret, Gerald Griffin the Moran, Thomas McGrane the Gentle, and Charles Abbe the Joe. The production appeared to please the Yorkville patrons immensely.

WEST END.—The Revellers was presented Monday, the 20th, at the West End. Ida Conquest as Dorothy Dean, May Mackenzie as Dolly Dimple, and Beera May as Mrs. Montgomery won favor with the audience. Alma Sedley as Virginia Randolph was clever and capable in the important child character of the play. Charles Richman, with his accustomed strong personality, won immediate favor with the audience. A noticeably long wait between the first and second act marred the smoothness of the first performance on Monday, Sept. 27, Wilton Lackaye in the Battie.

MAXINE ELLIOTT.—The Blue Mouse was a welcome return feature at this theatre last week and will remain until next Saturday night. Mabel Harrison is still the delightful Mouse, and save for the appearance of Joseph Howard as Philip Scardale and David Steele as Walrus the cast is unchanged. Zeida Sears, too, still contributes that delightful comedy portrayal and still drops her mysterious hand-bag with a thump on the floor when she becomes agitated.

MAJESTIC.—The Bridge entered the final week of its month's engagement at the Majestic Theatre last night. The play will then begin a tour of the principal cities, with Guy Bates Post and his associate artists all remaining in their original roles.

NEW YORK.—The Sins of Society was withdrawn from this house Saturday night and was succeeded last night by Anna Held in her last season's comedy, Miss Innocence.

LINCOLN SQUARE.—The Witching Hour, with the same splendid company seen up at the Yorkville Theatre recently, was the attraction at this theatre last week.

NEW THEATRES AND IMPROVEMENTS

The Grand Opera House, Lafayette, Ind., is now undergoing improvements to the extent of \$30,000, but date of opening has not yet been set. It is said that Klaw and Erlanger have leased the house under the name of some other person, but the rumor cannot at this time be authenticated. It is also said that the Shuberts are negotiating for the lease of the new vaudeville theatre, the Victoria, but this cannot be confirmed, according to THE MIRROR correspondent.

during the past Summer in the way of a new steel ceiling and the redecoration of the auditorium. One hundred new leather upholstered chairs have been ordered and will be installed on arrival.

During the past six weeks many changes have been made to the opera house, Putnam, N. Y. An entire new system of electricity has been installed at a cost of about \$1,000, and every bit of wiring has been placed in steel conduits. All switches are

strictly fireproof and will have a seating capacity of 1,700.

The outlook for a new theatre at Little Rock, Ark., is excellent. Local capital, together with Abe Weiss of New York and L. Oppenheimer of San Antonio, Tex., announce the building of a new theatre there, to commence between Oct. 15 and Dec. 15. The location has not yet been announced, but will be in the heart of the retail business district. The plans are for a seating capacity of 1,500 to 1,950 and a stage 45 by 75 feet.

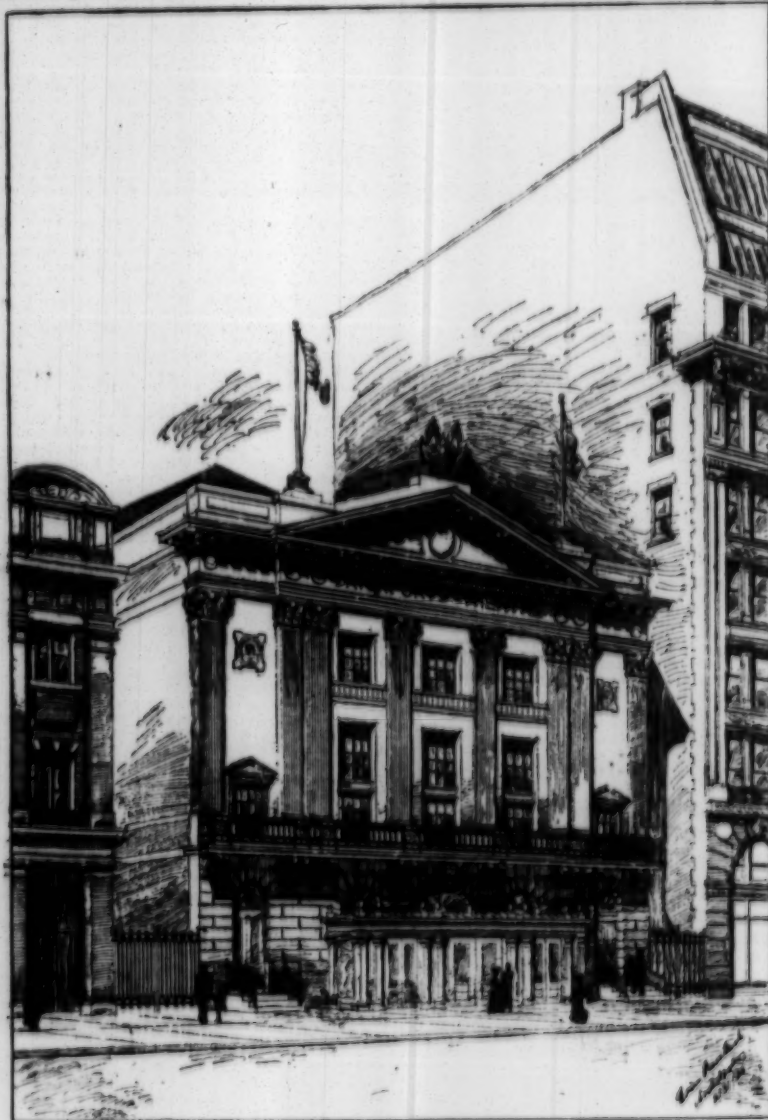
Kalamazoo's (Mich.) beautiful new \$100,000 theatre was opened on Sept. 8 and is conceded by reliable critics to be Michigan's ideal playhouse. The theatre is situated on South Burdick street in the heart of the business district. Horace J. Fuller is sole owner; E. D. and Orrin Stair lessees; Harry W. Crull, manager. The auditorium and foyer of the Fuller is finished in Roman gold and mahogany, while the grand marble stairway, finished in mahogany, leads to the balcony. To the right and left are comfortable and complete retiring rooms. The carpets and draperies throughout are deep red. The entrance and lobby are of marble and ivory, and a marquee of magnificent design bearing the words "Fuller Theatre" graces the street entrance. The Fuller has a seating capacity of 1,600, including twelve boxes and loges. The proscenium opening is thirty-six feet deep, depth of stage thirty-four feet, height of loft sixty-five feet, entire width of stage sixty feet from wall to wall.

The Bijou Theatrical Enterprise Company, W. S. Butterfield, general manager, has constructed in Battle Creek, Mich., a modern ground floor theatre seating 1,200 people, with a Main Street entrance, in the heart of the city.

New theatres were opened last week at Davenport, Ia., and Moline, Ill., both under the management of D. L. Hughes, of Keokuk, Ia. The Davenport house is known as the Grand, with J. A. Hughes as local manager; the theatre at Moline is called the Barrymore, with H. A. Sodini as local manager. The opening attraction at both houses was Richard Carle in Mary's Lamb. The two new theatres will be booked exclusively by Klaw and Erlanger.

and equipment will represent an outlay of \$350,000, and the land upon which it stands is valued at \$450,000. The front of the building is finished in decorated terra cotta, and the architects, Bliss and Faville, have carried out a new scheme in this particular portion of their work. There will be three floors, and the seating capacity is to be nearly 1,700. The stage is forty-five feet in depth and ninety in width, and this space will always be clear for the working of the productions, as dressing rooms, property room and workshops are in an entirely separate building.

Ground has been broken in Spokane for the new Shubert theatre to be erected in Front Avenue near Post Street, Spokane, at a cost of \$200,000, and it is announced that the house will be completed by Jan. 15, 1910. Charles Muehlman, until recently manager of the Spokane Theatre, has taken charge as manager, with temporary offices in the Paulsen Building. Plans for the new house, prepared by E. W. Houghton, of Seattle, show a replica of the Maxine Elliott Theatre in New York, with seating capacity for 1,700. The interior also follows the design of the New York theatre to the height of two stories. The Spokane house will be six stories, part of which is to be used for hotel purposes. Six columns of terra cotta, thirty-six inches in diameter and twenty-five feet in height, will support the main entablature of the building. These will be fluted, with Ionic caps, and on the entablature will rest six Grecian lamps, carrying out the classic effect of the architecture. Above the second story the face of the building will be plain pressed brick with terra cotta trimmings and an ornate cornice. The theatre will occupy the front of the building, the lobby being in the middle of the Front Avenue entrance, with two stores on each side. The lobby, 32 by 25 feet, will be finished in marble and mahogany. There will be no columns or other obstruction in the main auditorium, the balcony and gallery being supported by cantilever construction. The aisles will also be wide to make the theatre as comfortable as possible, and modern seats will be installed. The floor will all be concrete and inclined planes instead of stairs will lead to the balcony and gallery. No combustible material will be used in the



Design of the Davenport Theatre

The picture above, the first to be published of the new Davenport Theatre, makes clear in what an attractive and elaborate setting Butler Davenport purposes to present his splendid company and interesting list of plays during the coming season.

The lobby of the Academy at Danville, Va., has been remodeled, and this, with improvements made in the Auditorium, will add greatly to the comfort of the patrons.

Bijou Theatre (A. Sigfried, manager), at Decatur, Ill., will open Oct. 18, after having been torn down, rebuilt and enlarged. One wall of the building was struck by lightning and a space 30 x 30 feet was felled.

The Academy of Music (B. A. Bush, proprietor and manager), Kalamazoo's old reliable playhouse, has been thoroughly overhauled and redecorated during the Summer months.

The Century and Olympic at St. Louis, Mo., have each been redecorated and renovated within. The Imperial has been redecorated in buff, gilt and white. Havlin's has been redecorated in red, gold, green and white. The Garrick has been redecorated in a general buff scheme.

A new theatre is being constructed at Mt. Pleasant, Ia., about twenty-eight miles west of Burlington. It is a good show town, although small. Howard Tuttle, the statesman-scenic artist of Milwaukee, Wis., will paint the scenery to be ready for the opening early in November.

A number of improvements have been made to the Auditorium, Burlington, N. J., including a brass railing and chain placed in the spacious lobby and a metal awning adorned with a crescent adds to the beauty of the front.

The Atlantic Opera House, Atlantic, Ia., has been undergoing some needed repairs

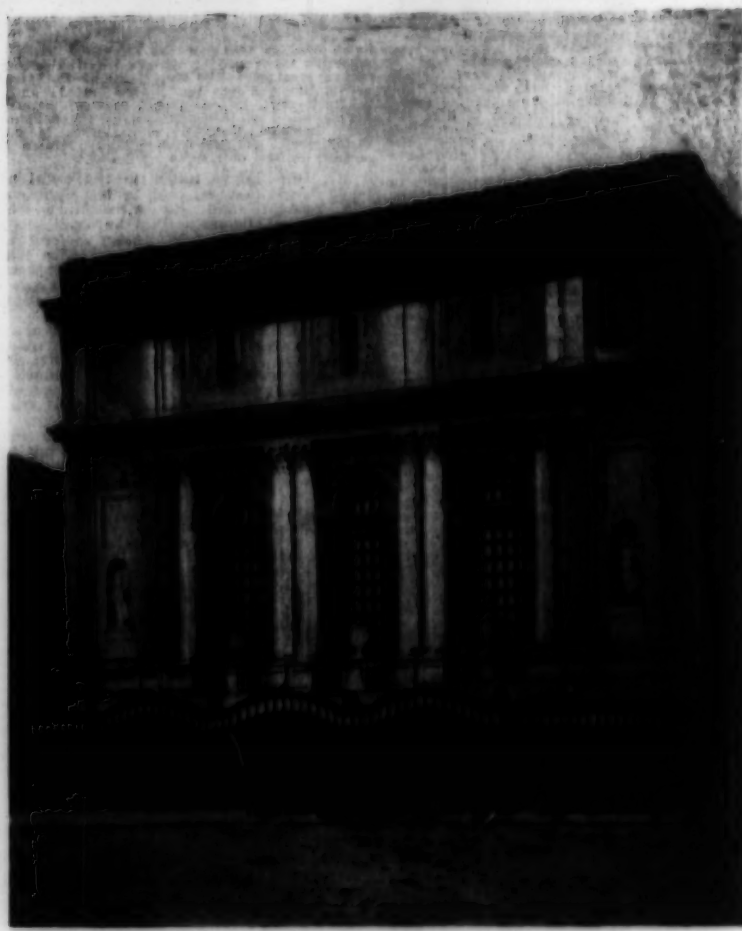
encased in metallic boxes and new switchboards of the latest pattern and design installed. Many new lights have been added to the stage and auditorium. The work was done by Messrs. Fisk and Horton of Rochester. Two new entrances are built on the outside of the building for the gallery and balcony at an expense of \$400. The theatre now has five exits from the gallery and balcony and five from the floor of the house. The new entrances are constructed of steel with corrugated iron covers. The work was done by Kohlmetz Brothers of Rochester.

Rapid progress is being made in the structural work of the new Colonial Theatre, Indianapolis, now building at Illinois and Vermont streets. The concrete foundations are completed and the steel for the stage is already in place. The management hopes to open the new house by the last week in November. The William Morris attractions will be booked at this house. Cecil Owen will be resident manager.

Five new dressing rooms have been added to the theatre at Florence, S. C., the entire auditorium repainted and new scenery built.

Shattuck Opera House at Hornell, N. Y., has been thoroughly renovated and new dressing rooms have been added. The season opened Sept. 30 with the Partello Stock company.

Only one new theatre in Kansas City, the Gaiety, at Twelfth and Wyandotte streets, will be opened the present season. It is to take the place of the Majestic, playing on the Columbia circuit of burlesque houses. Thomas Hodgeman, present manager of the Majestic, will assume a similar position at the Gaiety, the Majestic being turned into a moving picture house. The new theatre is expected to be opened the latter part of October. The house is well located, will be



The New Columbia Theatre, San Francisco.

A date no later than the first of January will see the leading attractions visiting San Francisco housed in the most beautiful theatre building ever erected in the city by the Golden Gate. Gottlob Marx and Company have not overlooked a single essential in their preparations for the erection of the new Columbia Theatre, and at its completion it will stand as a monument to their enterprise as the principal purveyor of amusement in San Francisco. The building

construction of the theatre proper. Inclined planes will also lead to the exit court, instead of the usual iron stairway. The stage will be 36 by 40 feet, equipped with asbestos curtain and other means of fire prevention, while the dressing-rooms and rest rooms will be the largest and most convenient in Spokane. The building will be heated by an indirect fan system. Manager Muehlman announces that a dozen young women will be employed as ushers.

ACTIVITIES AND PLANS OF MANAGERS

The plans of the various prominent New York managers, as outlined in following interviews with representatives of the same, are extremely interesting, and it is a question if on the eve of any previous season for many years past any more important or valuable list of promising productions has been announced. The forecasting spirit is almost wholly an optimistic one and the generally satisfactory financial condition throughout the country is expected, with good reason, to have a most salutary effect on the theatrical business.

WILLIAM A. BRADY.

An Interesting Statement—Beerbohm Tree—Robert Mantell's Tour.

William A. Brady's plans for the new season are summarized as follows: "Following the production in Wallack's Theatre of *The Dollar Mark*, I will produce both *The Intruder* by Thompson Buchanan and *The Master-Key* by Cosmo Hamilton. The latter is one of the plays I purchased in London. I regard the theme as being of peculiarly strong appeal just now in the United States. Grace George will devote the early part of her season to *A Woman's Way*, the comedy in which she acted here last season. She will later appear in the chief woman's role of *The Best People*, the new comedy by Frederick Lonsdale produced in London a fortnight ago, and with what the newspapers there say was uncommon success. Lonsdale is one of the newly arrived playwrights over there; he is the author of *The King of Cadonia*, which has been running there a year.

It is yet too early to make specific announcement of the plays in which Beerbohm Tree will act here under my management. His tour here this season will necessarily be brief, because of the time he must devote to sub-leasing his London playhouse, His Majesty's. I hope to be able to offer some special performances of *The School for Scandal* with Miss George as Lady Teazle to Mr. Tree's Sir Peter. Mr. Mantell will make an extensive tour of the West and South, and in the Spring will go to Australia. He will return by way of South Africa and London; and I hope soon to be able to announce that his professional stay in London will be in His Majesty's Theatre. James Bernard Pagan, author of *The Earth*, is to write a tragedy in verse for Mr. Mantell's use. Louis Mann will devote the first half of the season to *The Man Who Stood Still*, his vehicle of last season, and later will be seen in a comedy whose principal character I regard as distinctly novel. In association with Joseph R. Gishner I shall put Phoebe Davies forward as a star in a new comedy of American life. In association with Louis F. Werba I shall send Tim Murphy on a tour in a repertoire of comedies, including *Rupert Hughes' My Boy*, and later will bring him to New York city, where he has not acted in a number of years. He was an immense favorite here in the run of Hoyt's *A Texas Steer*. *A Gentleman From Mississippi* will be acted on tour by five casts. The one headed by Thomas A. Wise and Douglas Fairbanks will play extended engagements in Boston and Philadelphia. The *Man of the Hour* will be played by three companies and *Way Down East* will go on its fourteenth annual tour. Wright Lorimer remains another season in *The Shepherd King*, going for the first time into the South and West. New plays which I will exploit later in the season include two by Harrison Rhodes, one by Frederick Lonsdale and N. Aubrey Smith, one called *The Whirlwinds* by William J. Locke and a new play for Thomas A. Wise's use written by him and Mr. Rhodes.

THE HEART OF ALASKA.

The new play, *The Heart of Alaska*, by Henry D. Carey will open at Harmanus Biecker Hall, Albany, on Oct. 4. The story of the play is based upon life in the far North, picturing the conditions which the people had to contend with during the famous rush for the Klondike in 1898. The title of the play is derived from the leading female role, that of the girl, Alaska. The play is essentially a romantic drama, although a decided historical picture and story are aptly presented. The opportunities for scenic pictures are many, and no pains or expense have been spared in making the production one of particular note. The cast presenting the play is one of excellence, while the large number of stage properties are correct in every detail. A particularly novel picture will be the big scene in act third, where a genuine timber wolf is essential to the closing action.

SIDNEY R. ELLIS.

Sidney R. Ellis is particularly well pleased with the success of *Al Wilson* this season in Metz in Ireland, which opened at Ford's Opera House, Baltimore, Sept. 6. He claims it to be the best production he ever had and has created many new novelties which enable it to be placed in a class by itself. The production is a departure from the usual comedy musical drama of past seasons and is scoring a big success everywhere. He has other important plans under way which will be announced later.

HENRY W. SAVAGE.

Madame X—The Love Cure—Fifteen Companies Seen on Tour.

With *The Love Cure*, *The Gay Hussars*, *Madame X*, and *The Florist Shop* launched and established among the successes of the season's novelties, Henry W. Savage's campaign for the year 1909-10 is well advanced. In addition to these new productions are such firmly entrenched favorites as *The Merry Widow*, two companies being on tour as interpreters of the Lehar opera; while Henry E. Dixey, in Edith Ellis' piquant comedy, *Mary Jane's Pa*, is continuing last year's New York success on "the road."

Future plans that are fast ripening call for the production of *Miss Patsy*, a light comedy from the German that bears very excellent reputation on the Continent; a new opera by Gustav Liders and several European novelties, chiefly of the musical order, concerning which only vague announcements have as yet been made. As a matter of general policy Mr. Savage rarely announces his productions far in advance, preferring to wait until he can make definite statement regarding the date and place of the openings. It may be said, however, that these forthcoming presentations are expected to prove even more interesting than those which have already seen production. It is likely that before the holidays there will be at least three of these new works offered on Broadway. *The Love Cure*, Oliver Herford's "musical romance of stageland," with score by the Viennese composer Edmund Eysler, bids fair to remain in New York all season. It may be necessary to organize another company for Chicago and Boston, though that point is not determined as yet. *The Gay Hussars*, the Hungarian military opera by Emmerich Kalman, will soon resume its Gotham engagement, interrupted to fill a special contract in Boston, while *The Florist Shop*, Mr. Herford's farce from the German, has begun a long tour that will include the cities on the Pacific Coast. *Madame X*, the latest of the new efforts to be produced, is the first serious drama to be presented by Mr. Savage. Its noteworthy triumph in Paris, with Jane Hading in the role of the mysterious heroine, and its recent hit in London, where Mr. Savage and Charles Frohman joined hands as producers with Lena Ashwell as the star, bespeak much favor for *Alexandre Bisson's* striking play. Present indications point strongly to the necessity for organizing another company for New York, since Chicago, where the initial presentation has been made, seems determined to retain the piece throughout the season. By the new year it is thus apparent that Mr. Savage will have about fifteen companies out, with the possibility that the number will be materially increased. This is proof sufficient of his confidence in the restoration of general prosperity throughout the country, as well as in the value of the material he has secured.

WALTER LAWRENCE.

Idols, a Dramatization of Locke's Novel—A New American Comedy—William Hawtrey to Star.

In addition to his association with the Shuberts in the management of the new Comedy Theatre, Mr. Lawrence will make several noteworthy productions. Two companies in *The Only Law* will tour the country. *Idols*, a dramatization of W. J. Locke's novel, will have its premiere in New York about Oct. 20. Mabel Rootstock and Lenore Harris will be in the cast. *Olive Lattimer's Husband*, a French and English importation by Rudolph Besier, will be presented during the Winter, with Mary Lawton in the part originated by Mrs. Campbell in London. The Admiral, by Louis Evan Shipman, will introduce William Hawtrey as a star. This play is Mr. Lawrence's pet production of the season. *A Citizen's Home*, by an unknown author, H. H. Boyd, is described as a domestic drama in four acts and five scenes. This play will see its first production in New York. Mr. Lawrence has two other plays which he will produce this season if he finds it feasible.

FREDERIC THOMPSON.

Springtime—A New Walter Play—Two Companies in Polly of the Circus.

This season Mr. Thompson is contemplating the production of many new plays. *Springtime*, a new play has been secured from Booth Tarkington and Harry Leon Wilson for Mabel Taliaferro. *The Assassin*, a new play by Eugene Walter, will appear in early Winter with a male star. A male star will also be provided for *A Fool's Comedy*, a new play by J. Hartley Manners. *The Lure and Waste*, two new plays by Porter Emerson Browne, will reach Broadway before Christmas. Robert Hilliard, with *A Fool There Was*, will play four of the chief Eastern cities. Two companies in *Polly of the Circus*, one headed by Edith Taliaferro, the other without a featured player, will tour the principal cities of the country. Robert Ober will star in *Brewster's Millions*. The spectacular play, *Via Wireless*, will make a transcontinental tour.

THE SHUBERTS.

Many New Plays—A Few New Stars—A Long List of Productions.

This season the Shuberts will have nearly fifty companies on the road. Several plays will have two or three companies on tour. Lulu Glaser will be seen in a new musical play by Glen MacDonough, with music by A. Baldwin Sloane and Raymond Hubbell, called *The Girl From the States*. Sam Bernard is now at the Casino in a new musical play by J. Hartley Manners, with music by Julian Edwards, and lyrics by Robert B. Smith, entitled *The Girl and the Wizard*. Planquette's latest opera, *The Paradise of Mahomet*, will be seen with a cast including Ralph Herz, Adele Hitchie, Vera Michelena, Gertrude Darrell, Eva Davenport, Frank Rushworth, John Bunney and others. *The King of Cadonia*, which has just concluded a run in London, will be seen at the Lyric early in the Fall with William Norris, Louise Gunning and Jess Dandy are on tour with Pixley and Luder's opera, *Marcelle*. Corinne opened her season in Mile, Michief Aug. 2, at Atlantic City, jumping from there to Seattle for a tour of the West. Emma Carus will be starred on tour during the early Fall and will be seen on Broadway in a new musical comedy after the holidays. James T. Powers will play the large cities in Havana. A new Havana company has been formed to play such time as the original company cannot fill. Helen Bertram will be the Conaello, and Edward Mack will play Samuel Nix. Frank Daniels will star in *The Belle of Brittany*. The Persian Princess, the latest musical comedy in London, will also be seen here during the holidays. The Barefoot Dancer will also be produced around the holidays. John Philip Sousa's newest opera, *The Glassblowers* will open about Jan. 1 for a run in New York. Eddie Foy is on tour with Mr. Hamlet, of Broadway. The Motor Girl will be seen on the road in the larger cities. Jefferson De Angelis will take *The Beauty Spot* on tour, visiting the larger cities.

Madame Nasimova will have a new modern play, *The Passion Flower*, in which she will be seen in a role different from any she has yet appeared in. *Madame Bertha Kalich* will also star for the first time under Shubert management in a new play being written for her. Florence Roberts, a new Shubert star, will open in December in a new play. Mary Mannering will be an early attraction at Daly's. Forbes-Robertson will come to Maxine Elliott's theatre in October in *The Passing of the Third Floor Back*. Maxine Elliott will follow Forbes-Robertson in a new play, *Deborah*, of Tods, which she has secured in London. Bertha Galland has a new play to be produced on tour, and will come to New York early in the Fall. George Fawcett goes on tour in *The Great John Ganton* during the early part of the season, but later will be seen in a new play. Charles Richman is using his own play, *The Revellers*. Lawrence Wheat and Walter Jones have taken *Going Home* on tour. Charles Cherry will continue his tour with *The Bachelor*, but has a new play in which he will be seen in January. Messrs. Shubert have agreed to star Marietta Oily, Viennese actress, in a new play, around the holidays. John Mason goes on tour in *The Witching Hour*, and will be seen in all the Western cities. There will also be another *Witching Hour* sent on tour, as well as a No. 2 *Going Home*; two companies of Clyde Fitch's girls; and three companies in Eugene Walter's play, *The Wolf*. Mabel Harrison will continue in one company of *The Blue Mouse*, and two additional companies will be sent out. Clyde Fitch's play, *The City*, will be seen in New York in October. A new musical play by Joseph Herbert, entitled *The Type-writer Girl*, will also be seen in New York. Hartley Manners' play, *The Mouse Trap*, is scheduled for early production. Zeida Sears will be starred in a new Clyde Fitch comedy called *The Manicure Girl*. Blanche Ring opened last Thursday in a new musical comedy entitled *A Yankee Girl*. Annie Russell will be seen in a new play called *Husband*, by John Corbin. The *Dance Around the World*, a big musical play will also be a holiday attraction in New York. Another new comedy by Clyde Fitch, entitled *Modern Marriage*, will be exploited in November.

New musical comedies that will receive production early in the season include *Cousin Bobby*, *The Girl in Waiting*, *The Love Waits* and *Menki*; while the dramatic plays contracted for include *The Hawk*, *Gretchen*, *The Protege*, *A Lucky Fool*, *The Europeans* and *The Sacrifice*.

HENRY MILLER.

Laura Hope Crews Will Star in Maggie—Two Other New Plays.

Edward Pele has written a new play called *Maggie*, in which Henry Miller will star Laura Hope Crews. Mr. Miller at present is playing *The Great Divide* at the Adelphi Theatre, London. He will also appear in *The Servant in the House* at the same place. *The Faith Healer* by William Vaughn Moody and two new plays, *The Family* by Robert H. Davis and *Her Wife's Husband* by A. E. Thomas, will be produced this season.

CHARLES FROHMAN.

Farwell Appearance of William Gillette—Marie Tempest—Sir Charles Wyndham and Mary Moore.

Several of the Frohman stars will continue in their last season's plays. Maude Adams will hold to *What Every Woman Knows*, Billie Burke continues in *Love Watches*, but later will have a new play; William Crane again exploits *Father and the Boys*, and William Collier stays with *The Patriot*. Ethel Barrymore will have *Mid-Channel*, by A. W. Pinero. Kyrie Bellew goes out in *The Builder of Bridges*, by Alfred Sutro, and John Drew will continue in *Inconstant George*, a comedy by the authors of *Love Watches*. William Gillette makes his farewell appearance in a repertoire of his own plays. Francis Wilson has opened in a comedy made by himself and called *The Bachelor's Baby*. James K. Hackett will do *Samson*. G. P. Huntley in *Kitty Gray*, Marie Tempest in *William Somerset Maugham's comedy*, Penelope, and Sir Charles Wyndham and Mary Moore in *Hubert Henry Davies' comedy*, *The Mollusc*, are the English stars to be seen in America. Hattie Williams has started the season in *Detective Sparkes*. Marie Doro will have a new play. Otis Skinner will also be provided with a new play, written by Booth Tarkington and Henry Leon Wilson, and called *Your Humble Servant*. Three plays from the French, *Ateneo Lupin*, by De Croisset and *Le Blanc*, by Henri Bernstein, and *The Scandal*, by Henri Batallie, have been adapted for use in America. Bernstein's *The Thief* will also be continued. *The Dollar Princess*, a musical comedy, and *The Flag Lieutenant*, a novel play by Major W. F. Drury and Leo Trevor, have both begun the season. Two new English musical comedies, *Our Miss Gibbs* and *The Arcadian*, will be brought to America. Maude Adams will give special performances of *Twelfth Night*. *The Fires of Fate*, by Conan Doyle, will be produced at the Hudson Theatre. Under Mr. Frohman's management Henry Miller is appearing in London in *The Great Divide*, and Billie Terrace will probably be seen in New York in *The Dashing Little Duke*. New plays by Henry Arthur Jones, *Granville Barker*, John Galsworthy, Bernard Shaw, J. M. Barrie, Captain Robert Marshall and Haddon Chambers have all been accepted. A new five-act drama by Alexander Bisson, *The Tug of War*, by H. V. Emond, *Plain Town*, a comedy by Cosmo Hamilton, and the English text of the German comedy, *Gretchen*, are also among the possibilities. *The Doctor's Dilemma*, *Getting Married*, and *Major Barbara* have been secured from G. Bernard Shaw. If Mr. Frohman's Repertoire Theatre in London is a success, he will follow the same plan in New York next season.

CHARLES E. BLANEY.

Cecil Spooner's New Play—Young Buffalo—Other Enterprises.

Charles E. Blaney, head of the Charles E. Blaney Amusement Company, will have a busy season. Cecil Spooner has resumed her starring tour with a new play, *The Little Terror*, from the pen of Amelia Wood Hobbs, appearing in all the principal cities. William H. Turner also got a new play, *The Sporting Deacon*, which has an excellent route. C. T. Dasey's play, *My Partner's Girl*, which is said to be a worthy successor to *In Old Kentucky*, has also a good route in the first-class Star and Haven theatres, together with an indefinite engagement in view in one of the most prominent New York houses for a Spring run. The frontier actor, Young Buffalo, has taken to the road again with a new play by Mr. Blaney called *Young Buffalo* in New York. *The Girl and the Detective*, in which Cecil Spooner appeared last season, will be sent out with Florence Elliott in the leading role. Mr. Blaney the latter part of August. Edna staled in his theatre at New Orleans. Edna May Spooner and her company of players under the direction of Mrs. Spooner for a stock season. The Lincoln Square Theatre has undergone a change of policy. It will have all the Shubert attractions playing from the Broadway theatres at the dollar scale, after the style of the Grand Opera House. Directly the season is under way Mr. Blaney has in view three or four more productions, the details of which are not ready for announcement.

WAGENHALS AND KEMPER.

Five Companies for Pald in Fall—The Builders—New Play by Eugene Walter.

Five companies will tour the country this season in Pald in Fall. For the first time this play will be seen in the South. *The Builders*, a modern play by Marion Fairfax, will see production in October. A new play by Maximilian Foster and another by Avery Hopwood will come out. Eugene Walter will also furnish this firm with a new play, *The Man From Home*, which will remain indefinitely at the Astor Theatre. The Wagenhals and Kemper annual production at the Astor to be seen later in the season, will be a new comedy by Avery Hopwood and Mary Roberts Rinehart, entitled *Seven Days*.

JOSEPH WEBER.

Eight Climax Companies—A New Opera—Grace Van Studdiford—His Own Tour.

During the coming season Joseph Weber will have eight Climax companies on tour, so successful has been the little Edward J. Locke play. In the roster of the eight organizations presenting it Mr. Weber has prima donnas, pianists in large quantities and general all-round musicians in abundance. Late in the season Mr. Weber will present a new opera called *The Song of the Soul* and based on the song of that name in *The Climax*. Lucille Watson will be featured in the production. One of the Climax companies will be seen in London at the Vaudeville Theatre under the joint management of Mr. Weber and Charles Frohman. Mr. Weber himself will make a lengthy tour at the head of his company, presenting the burlesques, *The Merry Widow* and *The Devil*. Helen Redmond will play the leading role in Mr. Weber's support. Grace Van Studdiford is now on tour under Mr. Weber's management in her last season's vehicle, *The Golden Butterfly*. She will use the latter opera until Mr. Weber supplies her with a new De Koven opera, now contemplated. Mr. Weber's newest acquisition is the European success, *Alma, Wo Wobst Du?* or, as the manager is to call it for American production, *Alma, Where Do You Live?* The music of the new piece is by Jean Briquet and the book by Paul Herne. The operetta is now running in Paris, Vienna, and Berlin, and the American production will be made at Weber's Theatre during the season.

WILLIAM FAVERSHAM.

Herod for Production—The World and His Wife as an Extra Piece—Orates.

In October William Faversham will present Herod at the Lyric Theatre. This play, by Stephen Phillips, is the most ambitious production yet attempted by Mr. Faversham. Special properties for the play were acquired this summer by Mr. Faversham in Europe. He has also secured the rights of the music used in the original production in England. The music was written by T. Coleridge Taylor. *The World and His Wife* will continue in use for a preliminary six weeks' season and also as an extra piece for some of the matinees during the run of Herod. Orates, an adaptation by Richard Le Gallienne, will be given at special matinees in conjunction with Damrosch's Symphony Orchestra. Two other plays, one by Charles Frederic Nirdlinger, who wrote *The World and His Wife*, the other by a new American playwright, will see production. Mr. Faversham is also financially interested in several other plays, of which *The Widow*, by Captain Kendall, and *Tristan, the Fool*, a sequel to the Wagnerian opera, *Tristan and Isolde*, by Herr Hardt, command attention.

LEW FIELDS.

Andrew Mack in a Musical Comedy—Blanche Ring a Star—Marie Dressler.

Lew Fields announces eight musical comedies under his management. The Mid-nite Sons will continue at the Broadway Theatre. *The Rose of Algeria*, with music by Victor Herbert and book and lyrics by Glen MacDonough, was presented at the Herald Square Sept. 20. *Blanche Ring* has gone forth as a star in *The Yankee Girl*, by George V. Hobart and Silvio Hein. Andrew Mack will be seen in a new musical comedy by J. Hartley Manners and A. Baldwin Stone. *Tillie's Dream*, by Edgar Smith and A. Baldwin Sloan, will serve Marie Dressler. *The Girl Behind the Counter* will again go on tour. Lew Fields himself will appear in *Old Dutch*, a musical comedy with music by Victor Herbert, book by Edgar Smith, and lyrics by George V. Hobart. A new musical comedy by Victor Herbert and George V. Hobart will also be produced. *The Jolly Bachelor*, with Stella Mayhew and Joe Welch, is a promising production planned by Mr. Fields for later in the season.

HARRISON GREY FISKE.

Guy Bates Post as a Star—Mrs. Fiske—Artist in Septimus—Lewis Waller.

A greater number of productions than usual will be made this season by Mr. Fiske. Guy Bates Post began his season as a star in *The Bridge* Sept. 4. For the use of George Arliss, *Septimus*, a play founded upon W. J. Locke's novel of the same name, was written by Philip Littell. After a four months' tour with Salvation Nell, Mrs. Fiske will be seen in New York in a new play, Mr. Fiske, with Beerbon Tree, will present Mrs. Fiske in London in a repertoire. Lewis Waller has signed contracts to appear in America under Mr. Fiske's management in September of next year. After *Septimus*, an American play by Ernest Poole will be produced and shortly after Christmas two other plays by American authors will be presented.

DANIEL FROHMAN.

Daniel Frohman now has in active preparation for early New York production a new play by Theodore Burt Sayre entitled *The Commanding Officer*. It will open in Baltimore Oct. 12, with a cast including Isabelle Irving, Rosa Rand, Bruce McKee, Frank Carville, Edward Martindel, Frederick Watson, Phyllis Sherwood, Gertrude Dallas, John Gunton, George C. Staley, and Charles Lane.

LIEBLER AND COMPANY.

Miss Allen's New Play—If I Had Money—Miss Philura.

The attractions of Liebler and Company announced for the season just begun form an attractive, interesting and important list. Viola Allen began her New York season at Daly's last night in *The White Sister*, the late Marion Crawford's last play. Walter Hackett collaborated with Mr. Crawford in its preparation. Eleanor Robson will continue to use her last season's play, *The Dawn of a Tomorrow*. Mrs. Frances Hodgson Burnett's optimistic play, *Walker Whiteside* will be seen in the Israel Zangwill play which he is now presenting at the Comedy, *The Melting Pot*. Wilton Lackaye is on tour in *The Battle*. The sequel to *The Squaw Man*, by Edwin Milton Royle, called *These Are My People*, will present H. B. Warner in a new role. The new Tarkington and Wilson comedy, *Foreign Exchange*, has had its out-of-town trial, and reports of its quality are very favorable. Henry Blosson's play of simple New England life, *Miss Philura*, will serve as a vehicle for Chrystal Herne. Ezra Kendall will tour in a revised and improved version of *The Vinegar Buyer*. Joseph Medill Patterson's book, "A Little Brother of the Rich," will have a dramatic production, and William Farnum will have a new play. John Loughran's play, *The Ordeal*, will have a production, and a new play by Cleveland Moffett, author of *The Battle*, will be seen before the close of the season. In addition to these, all the tried-and-true Liebler successes will tour about the country—*The Man from Home*, *The Squaw Man*, Mrs. Wiggs of the Cabbage Patch, and *Cameo Kirby*. At the Alvin Theatre in Pittsburgh last night this firm presented *Madge Carr Cook* in a new comedy by Booth Tarkington and Harry Leon Wilson called *If I Had Money*.

FRED C. WHITNEY.

The Chocolate Soldier—A New Musical Comedy by Franz Lehar—The Satyr.

Four new productions, together with last season's play, *Divorce*, by Paul Bourget, will complete Fred C. Whitney's list for this season. *The Chocolate Soldier* has already opened at the Lyric. This is a musical version of George Bernard Shaw's *Arms and the Man*, with music by Oscar Strauss. *The Gypsy Love*, with music by Franz Lehar, author of *The Merry Widow*, will have production. C. M. S. McClellan and Ivan Caryll will furnish Mr. Whitney with a musical comedy, entitled *The Satyr*. Another musical comedy, the name of which has not been announced, but which will be headed by Emmy Whalen, the Austrian Merry Widow, is in preparation.

FLORENZ ZIEGFELD, JR.

Anna Held in London—The Follies on Tour—Adeline Gence.

About Nov. 1 Mr. Ziegfeld will open a permanent winter garden atop of the New York and Criterion theatres. Here all the Ziegfeld revues will be presented, two productions—one in the Spring and another in the Autumn—being given. Anna Held will tour the principal cities in *Miss Innocence*, after which she will appear in the same play in London. Eva Tanguay goes on tour with *The Follies of 1909*. Mr. Ziegfeld will also be associated with Klaw and Erlanger in the management of Adeline Gence in a new musical play by Harry B. Smith, entitled *The Silver Star*.

CHARLES DILLINGHAM.

The Old Town with Montgomery and Stone—Fritz Scheff—Elsie Janis.

Fritz Scheff in *The Prima Donna* and Elsie Janis in *The Fair Co-Ed* will continue in those vehicles this season. *The Candy Shop* is on tour. *The Old Town* by George Ade and Gustave Lueders has already started the season with Montgomery and Stone. Several dramatic productions, particulars of which are not yet ready for publication, will be made later.

THE JOSEPH KING ATTRACTIONS.

The Joseph King Attractions, (Inc.), William Tully, general manager, include Estelle Allen, starring in *The Princess of Patches* and playing *The Stair* and *Havlin* time exclusively. The piece has been out since July 15, and has been very well received.

This firm also has two of the new version East Lynne attractions playing the larger "one-nighters" together with the *Stair* and *Havlin* time and are starring respectively Avis Paige and Gertrude Arden, both of whom have starred in this bill for the past three seasons under this management. Mr. King is now visiting and reviewing his various attractions on the road, spending three or four days with each one. Several new productions are in preparation and expected to be produced and put out on the road before the holidays.

MORT H. SINGER.

Under Mort H. Singer's management an Eastern and a Western *Stubbom Cinderella* company are now on a successful tour. The *Homestead Trail* is winning favor, and the *Golden Girl* and *The Prince of To-night*, the latter with Harry Woodruff as the particular feature, are playing profitably throughout the country.

KLAW AND ERLANGER.

Rebecca of Sunnybrook Farm—Adeline Gence in The Silver Star—Fannie Ward.

Many new plays are announced this season by Klaw and Erlanger. Of the old productions Ben Hur will receive a fresh dressing and be sent only to the larger cities in the East and Canada, and Little Nemo will also be sent on tour. *The Barrier*, a dramatization of Rex Beach's novel of the same name, by E. W. Presbrey, was brought out in Rochester last night with Theodore Roberts in the leading roles, by Klaw and Erlanger and Joseph Brooks. Also in collaboration with Joseph Brooks, Klaw and Erlanger will produce *Through a Window*, by Gertrude Andrews. *The Hot Air King*, by Harry B. Smith and Raymond Hubble, will launch John Slavin as a star. In Springfield in November Klaw and Erlanger, with Joseph Brooks, will produce *Rebecca of Sunnybrook Farm*, by Kate Douglas Wiggin and Charlotte Thompson. The same firm will also produce *Channing Pollock's* dramatization of the novel, "The Inner Shrine." May de Souza will be featured in a new opera by Harry B. Smith and Victor Herbert. Max Rogers and Maud Raymond open shortly in *The Young Turk*, book by Aaron Hoffman and music by Max Hoffman. Adeline Gence will come out in *The Silver Star*. Senator West, by Henry Beech Needham, will have an early production. Fannie Ward will be seen in *Van Allan's Wife*. Lillian Russell in *The Widow's Might*, by Edmund Day; McIntyre and Heath in *In Hayti*; *The Circus Man*, by Eugene Presbrey, with Maelyn Arbuckle as feature, and *The Round-Up* have all started their seasons.

JESSE L. LASKY.

For this coming season, Jesse L. Lasky, who enjoys an enviable reputation as a producer of high grade vaudeville attractions, has mapped out a campaign that will make the season a memorable one for him. His newest act is entitled *The Twentieth Century*, and utilizes, in addition to a cast of principals and chorus numbering sixteen people, a working staff of four more. The big novelty with this attraction is the introduction to vaudeville patrons of the wonderful picture and mechanical device showing an express train roaring through the country at a seventy-mile-an-hour clip, while in the center of the scene is shown the rear end of an observation car filled with the members of the company, an sloping party making use of the Chicago "flyer" to outwit the stern parent. It is expected this act, which opened its season at Wilmington Sept. 27, will prove to be a revelation of the possibilities of the greater vaudeville field. The second act, in point of age, is Lasky's *Song Shop*, a musical concert, presenting twenty minutes of specialties and laughs, by a carefully selected cast of seven. This act features De Haven and Sidney, known in vaudeville as the "dancing waiters." *The Imperial Musicians*, another recent production from this office, is now playing Orpheum time, as is *At the Country Club and Birdland*, while Lasky's *Hoboes* are traveling down the Mississippi Valley, their route calling for a tour up the Atlantic seaboard. The new *Planophiends*, a 1909 edition of the musical production, is playing United time. At the Waldorf, the vaudeville musical comedy, is playing Eastern time at present, with the West to follow. *The Love Waits* opens early in October, and there will be another season for A. Night on a Houseboat and *The London Johnnies*. For around the Christmas holidays, Mr. Lasky has in preparation a three-act musical comedy by two of America's best known writers.

HENRY B. HARRIS.

During the season just under way Henry B. Harris will have on tour three companies presenting *The Third Degree*, two *The Lion and the Mouse*, and three *The Traveling Salesman*. Other Harris attractions include *Such a Little Queen*, *On the Eve*, *James Forbes* new play, *The Commuters*; Bobby Burnit, a new play by Winchell Smith and George Randolph Chester; Frank Keenan in *The Heights*; Edmund Breece in *The Grace Elliston*; an American Girl from France; Robert Edeson in *The Noble Spaniard*; Rose Stahl in *The Chorus Lady*; an American Widow, and Ruth St. Denis in her dances.

CHARLES H. WUEZ.

Nellie McHenry began the season with Bret Harte's famous play, *M'liss*. Her splendid production met with approval. James Kyle MacCurdy has started on tour with his new comedy, *The Yankee Doodle Detective*. Two companies with Billy the Kid will tour the country. Frank Dickson will lead the Eastern company, while Nolan Goss will act in the same capacity for the Western company. At Cripple Creek begins its eighth season. The melodrama, *Deadwood Dick's Last Shot*, will be given a complete mounting.

IEFFLER-BRATTON COMPANY.

The Ieffler-Bratton Company has sent Buster Brown on tour with an excellent company and a much improved and strengthened book. New musical numbers have been added, and the production in many respects is an entirely new one. *The Newlyweds and Their Baby* has taken to the road, also with a rewritten book and a strengthened company. *The Countess Olga* Von Hadsfeld, James Rosen, George Murphy, Leo Hayes and Leona Stevens are all meeting with favor in the piece.

COHAN AND HARRIS.

The House That David Built—Several New Plays Planned For—The Harrigan Girl—Mr. Cohan's Tour.

Cohan and Harris have started their producing season already busily in New York. *The Fortune Hunter*, the Winchell Smith comedy seen a few weeks ago at the Gaiety Theatre, the Broadway producing house of the firm, was very well received and is to be followed by several new plays which promise equally well. George M. Cohan, Josephine Cohan, and Mr. and Mrs. Jerry Cohan have already inaugurated a tour which is to take them to the Pacific Coast and return in time for Mr. Cohan's new musical play, written for himself by himself. J. E. Dodson will continue on tour in *The House Next Door* with the same strong cast, practically as that seen recently at the Gaiety. Raymond Hitchcock is soon due in New York in the much-renamed *The Man Who Owns Broadway*. Edna Wallace Hopper will open in October in Mr. Cohan's *The Harrigan Girl*. Around the holidays the firm will produce on a spectacular scale Richard J. Madden's play, *The House That David Built*. Thomas E. Shea, too, will be seen in a new play: *Trizie Frigiana* is now on tour in *The American Idea*, and *Fifty Miles from Boston*, and *Forty-five Minutes from Broadway* are still proving popular on the road. The Cohan and Harris "Honey Boy Evans" Minstrels have started a season of what promises to be excellent business. New productions by Cohan and Harris include plays by William J. Hurlbut, Charles Gebest, J. Hartley Manners, Winchell Smith, and George Parsons.

DAVID BELASCO.

Just a Wife for Charlotte's Walker—A New Play by W. Belasco.

Mr. Belasco's production of *Is Matrimony a Failure?* has already scored heavily at the Belasco Theatre. Another play to be produced by Mr. Belasco is by Eugene Walter. It is called *Just a Wife*, and the author's wife, Charlotte Walker, will have the leading role. Other plays to be produced by Mr. Belasco will be by Clyde Fitch, *William de Mille*, *Avery Hopwood*, *Austin Strong*, and *Allee Bradley*. Mr. Belasco says he hopes soon to produce one of his own plays, the first he has written since *The Girl of the Golden West*. After she has completed her tour in *The Fighting Hope*, *Blanche Bates* is to appear in a new play, and she will also be seen in revivals of *Twelfth Night* and *As You Like It*. Next Spring Mr. Belasco will present *David Warfield* in a new play after he has ended his sixth season in *The Music Master*, and he intends at no distant date to have Mr. Warfield essay the role of Shylock in a special revival of *The Merchant of Venice*.

A. H. WOODS.

Blanche Walsh—The Girl from Rector's—Twenty-one Melodramas.

A. H. Woods' production of *The Girl from Rector's* opened the Grand Opera House Aug. 21 and is now touring successfully. Elita Proctor Otis and Dallas Welford head the cast. *Blanche Walsh* opened her second season in *The Test* a few days ago at Norfolk, Va. Mr. Woods in all probability will open his new Liberty Theatre in East New York early in October with *Pierre of the Plains*, with Severin De Deyn in *Edgar Selwyn's* former role. Mr. Woods' new production, a musical comedy called *Stumming*, will be seen in New York early in October. He will have twenty-one melodramas on tour, and those already sent out on their season's route include *On Trial for His Life*, *The Convict's Sweetheart*, *The Queen of the Secret Seven*, *The Workingman's Wife*, *Broadway After Dark*, *Convict 100*, *The Gambler of the West*, *The King of Bismarck*, *The River Pirates*, *The Croole Slave's Revenge*, and *Sal, the Circus Gal*.

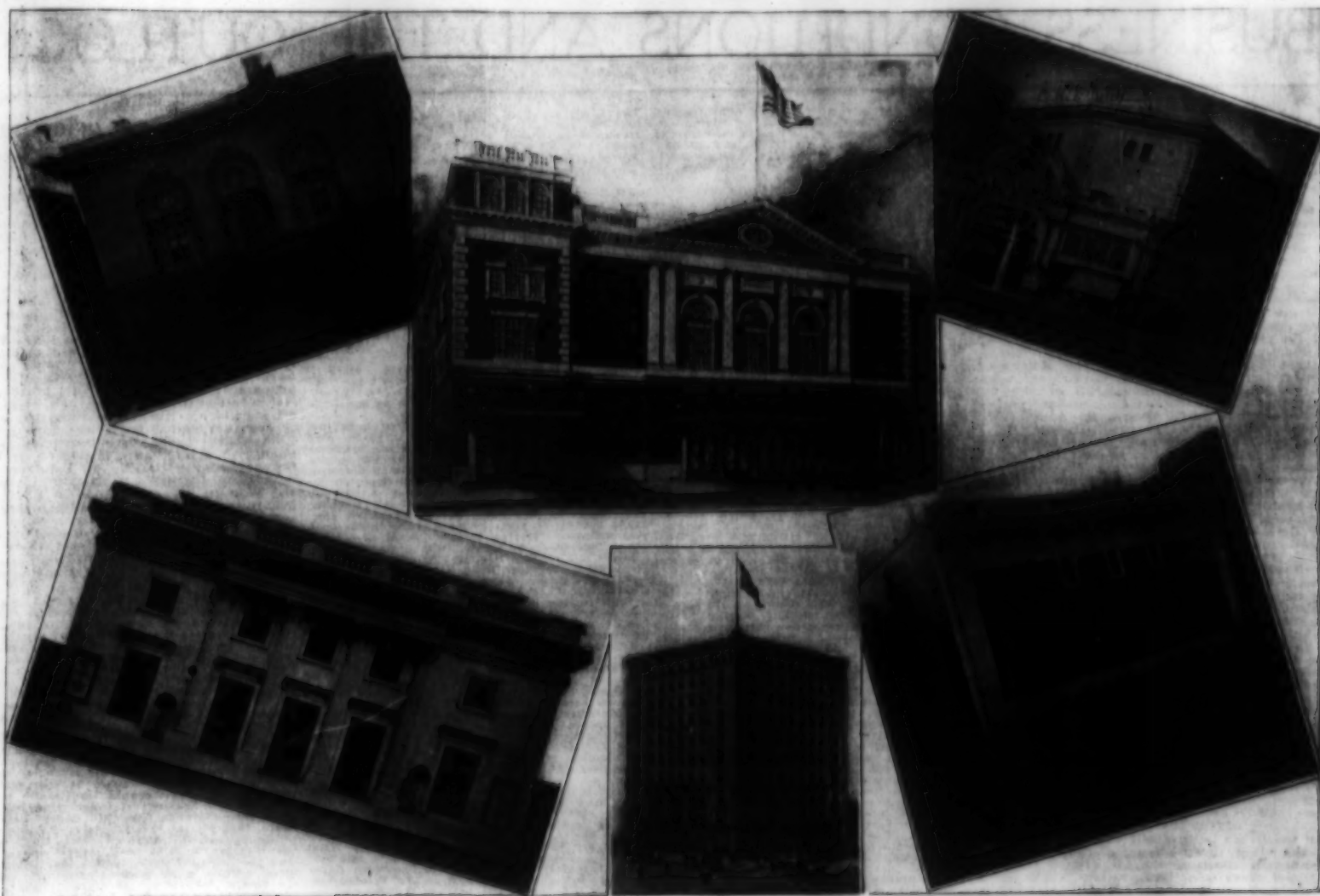
JULES MURRY.

Beau Brummel for Norman Hackett—Florence Gear in Fluffy Ruffles—New Plays.

Florence Gear in *Fluffy Ruffles* opened her season at Saratoga Aug. 17, under Jules Murry's management. Norman Hackett presents Richard Mansfield's success, *Beau Brummel*. A dramatic version by J. Hartley Manners of Robert Herrick's novel, "Together" will be presented by Mr. Murry this Winter. The entire production of *Fluffy Ruffles* as originally presented at the Criterion Theatre, refurbished and with numerous interpolations, will last Miss Gear for the season. Mr. Hackett, with the aid of Mrs. Mansfield, has arranged a finished production of *Beau Brummel*. A new play by Florence Dobson and Emmanuel Matthews, the title of which has not been selected, and a musical play, with book and lyrics by Thomas Bailey, and music by Alfred Robyn, are both promised for production this season.

GUS HILL.

This year Gus Hill will enter the field of high class productions. He will present *Homer Lind*, a singing actor, in a play called *The Inner Man*, by Bronson Howard. *Baron Rudolph*, by David Belasco, will have an elaborate presentation. A revival of *Arizona* in New York is a possible venture of Mr. Hill the coming season.



HALF A DOZEN OF THE NEWER METROPOLITAN THEATRES

Here is a group of six of New York's newer theatres. That in the upper left-hand corner is the Forty-sixth Street front of the

Gaiety Theatre. Below it is the Maxine Elliott, on Thirty-ninth Street. In the center the Knickerbocker, on West Forty-fourth

Street, is shown. On the upper right-hand is the Circle, at Sixtieth Street and Broadway. The Comedy Theatre is shown in the

lower right-hand corner, while the ten-story structure is a new theatre and office building at Seventh Avenue and Forty-seventh Street.

DELAMATER AND NORRIS.

A. G. Delamater is producing Salome Jane, which opens Oct. 1 at Trenton, N. J. The tour will extend to the Coast, and an excellent cast has been engaged and rehearsed under the direction of William Norris. Their production of Girls Will Be Girls, with W. C. Mandeville, formerly of Florodora fame, as a feature, has been playing to big business through Pennsylvania. Beverly played to \$3,000 in three days at Dayton, Ohio, and is breaking similar records everywhere. It is booked through the first-class houses to the Coast.

CHARLES B. HANFORD.

This season Charles B. Hanford will concentrate his efforts on two plays, both comedies. The Taming of the Shrew and The American Lord, the latter a modern comedy by George H. Broadhurst and Charles T. Dasey. The hero of The American Lord is a man who has grown up amid rugged surroundings to be big—morally, temperamentally and intellectually. F. Lawrence Walker has begun his nineteenth year as manager for the Charles B. Hanford Company.

MRS. LESLIE CARTER.

Mrs. Leslie Carter opened her season in St. Paul, Minn., Sept. 13, with a new play by Edward Peple, author of The Prince Chap. This play marks a departure for Mrs. Carter, for Vasta Herne is a strictly modern drama, the first play of that sort in which Mrs. Carter has appeared since her Vasta days. In addition to Vasta Herne, Mrs. Carter will again produce in the West John Luther Long's poetic drama, Kassa. At special performances, Mrs. Carter will present her own version of Camille. A special production of Macbeth is also planned.

JOSEPH GAITES.

Joseph Gaites is now offering three Three Twine companies through the country. The Western company is headed by Victor Morley and Bessie Clifford, and the Eastern by Bessie McCoy and Clifton Crawford. Emmett Corrigan has been favorably received in Keegan's Pal and is to be seen in New York later in the season. S. Miller Kent is at the head of an excellent company presenting A Dry Town, a comedy said to be a most pleasing vehicle for Mr. Kent's abilities.

CHARLES EMERSON COOK.

Charles Emerson Cook is preparing The Upstart for production and a long tour, and from his new office in the Knickerbocker Building is directing the tour of his production of The Prince Chap.

MAURICE CAMPBELL.

Under Maurice Campbell's management, Henrietta Crossman, for a time at least, will be seen in her last season's success, Sham.

MITTENTHAL BROTHERS.

The Mittenenthal Brothers have launched Grace Hazard as a star in The Parisian Model, Anna Held's former vehicle, and also have another former Ziegfeld production on tour under their direction, The Soul Kiss. Wanted by the Police and Too Many Wives are former Mittenenthal successes to continue throughout the country.

KIRKE LA SHELLE COMPANY.

The Kirke La Shelle Company will continue to present Owen Winter's and the late Kirke La Shelle's play, The Virginian, throughout the country.

BAKER AND CASTLE.

Baker and Castle have three companies of Graustark out, all practically playing to capacity business and in most large cities breaking records. In the Bishop's Carriage, also under their direction, is another big money maker that is fairly playing to an "S. R. O." business.

W. E. NANKEVILLE.

W. E. Nankeville will still have Human Hearts on tour, presented by an adequate group of players. The Village Parson is another Nankeville production of promise.

LOUIS NETHERSOLE.

Directing the successful engagement of Margaret Anglin at the Savoy in The Awakening of Helena Richie is Louis Nethersole's chief occupation these days.

BOTHNER AND CAMPBELL.

Bothner and Campbell already have a successful production on tour in Just Out of College, and next month are to present Charles Hoyt's funny farce, A Bunch of Keys, with an adequate equipment and cast.

BUSINESS CONDITIONS.

(Continued from page 14.)

Eastern successes. With the opening of the regular winter season, when capable companies play here, there is no reason to believe that the season will not repeat its last season's success. Fischer's still presents musical comedies, while the Grand remains the home of melodrama. Los Angeles will have a new vaudeville theatre the coming season. It will be booked by William Morris.

At Medford, Ore., the outlook is bright and a big business is looked for.

The outlook at Salem, Ore., is brighter, with many bookings much above the average for the Fall and Winter. The season is to open with grand opera, something Salem has not had before.

The theatrical season generally in Portland is starting out with very encouraging prospects, though it appears from a casual observation that the city will have more theatres and places of amusement than is usual for a city of its size. Ground is being broken for the new Helix Theatre, which will house the high class attractions as soon as completed, which is expected to be about February of next year. The Shuberts, through their Pacific Coast representatives, Russell and Orin, have secured a lease on the old condemned Helix and are repairing it with the view of meeting the fire and building inspector's demands, and open with their attractions some time in October. They also have secured the Star, a small 10-cent house on Washington Street, which will be used until the other theatre, which will be called the Portland, is ready to open. The Star opened with Girls on Sept. 12, and they now announce that they will continue to keep it open with a small stock organization between their traveling dates. The only other stock company in Portland at present is the Lyric, permanently located at the Lyric Theatre, playing light comedy and melodrama. It is known as the Athol Stock company and the top price is 25 cents. There will be no high class stock in Portland until the completion of the new Helix. This condition is brought about by the necessity for housing the high class Klaw and Erlanger attractions, which will occupy George L. Baker's Bungalow Theatre until the Helix is ready for them. The Baker Stock company will not open until that time. The Baker Theatre is playing the popular price Klaw and Erlanger attractions, and most of the bookings consist of musical comedies. Business is good at this house and Manager Baker expects a big season.

CONDITIONS IN CANADA.

The Dominion is Prosperous and Theatre Business Will Be Brisk.

Canada is sharing in the general condition of prosperity which prevails throughout the United States. This season the best the States can offer will visit the larger Canadian cities.

In Ottawa, with a population of 90,000, exclusive of an adjoining manufacturing town of 15,000 with no theatre, everything points to excellent business. The lease of the Grand Opera House to the Sparrow people expires Jan. 1. This house has been bought by Mr. Small, manager and lessee of the Russell. No announcement has been made as to the future disposal of the house. The Marks Brothers Dramatic company are playing the Grand till the expiration of the lease and are doing the biggest business in the history of the house.

Business in Halifax has greatly improved the past few years and the outlook continues most promising.

In Sydney, Nova Scotia, the excellent general conditions predict the largest season in its history. The recent merger of theatrical interests here has reduced the number of houses in operation to two. Manager Macdonald, of the Lyceum, will run vaudeville when the house is not occupied by dramatic or operatic companies. He will also pursue the same system in his houses in Glace Bay and Sydney Mines.

After twelve months' semi-sleeping, Sherbrooke, Que., is wide awake. More attractions than usual are booked for the season. Grand Theatre is being renovated. Moving pictures are being worked in between dates at 10 cents admission. This city has 10,000 population, with 25,000 to draw from within fifteen miles.

At St. Catharines, Ont., good times have returned, money seems plentiful, and every indication points to a successful season. The Grand Opera House has been leased by H. Stuart Raleigh, who is having the house entirely remodelled and will play nothing but first-class attractions. The trolley lines radiating from this city cover a large field and bring many outsiders in on theatre nights.

The number of bookings at Kempton, Ont., is greater than ever before. The bookings are also of a better class.

The Opera House management in St. John's, N. B., anticipates a successful Fall and Winter season and are arranging for some high-grade bookings, not the least of which will be Madame Schumann-Herlin. The house has been handsomely decorated and refurbished.

Things are in an uncertain state in London at present. No manager has been appointed for the Grand Opera House by the proprietor, A. J. Small, of Toronto. Several rumors have been circulated about the probable name, but it is not settled yet. The position has been offered to different men, but declined. Fair time has opened, so something will have to be done immediately.

There is no theatre at Chatham, Ont., a city of 10,000.

New Jersey Notes.

Trenton will see a revival of theatrical interest. The three regular houses have opened for the season with excellent bookings. The increasing manufacturing will help to keep the theatres well patronized.

In anticipation of a profitable year the Auditorium, Burlington, will play some of the strongest attractions. The bookings this year are greater in number than last year.

BUSINESS CONDITIONS AND THE OUTLOOK

NOT in several years has the theatrical season in New York opened with so much promise of prosperity. Audiences and managers seem to have a spirit of optimism that gives to Broadway and the theatre districts an air of cheerfulness so lacking last year. Many of the new offerings of the year have succeeded—that is, have been favorably received, for it is yet too early to predict which will have runs reaching past the one hundred performance mark. When New Yorkers get home from Summer and Autumn vacations, and when the Autumn influx of visitors begins, then will it be possible to judge the chances of plays.

Since the first of August about twenty-five new attractions have been presented. Of the serious plays in the list only three or four have attracted much attention. The Bridge, The Kiss of Society, The Melting Pot and The Dollar Mark have been received with interest, though all of these have not prospered. Of comedies and farces, such as Little Queen, An American Widow, Billy, the Fortune Hunter, Is Matrimony a Failure and Arsene Lupin—for this is a comedy—have been the best liked. The Love Cure and The Dollar Princess have been most praised among the new musical pieces, up to the middle of September. But two plays of the so-called "problem" type—The Only Law and The Revelers—have been produced, and it is significant that neither has been successful. Miss Anglin has returned to New York, after a long absence on tour in Australia, in a new play, The Awakening of Helena Richie, a fitting vehicle in which to welcome her. John Drew's new medium, Inconstant George, has pleased the Drew following only little less than Jack Straw.

So far but one new theatre has opened, the Comedy, on Forty-first Street. Before the coming of Spring, theatregoers will have to add to their visiting list the new Shubert, on Thirty-ninth Street, Dillingham's Globe, at Broadway and Forty-sixth Street, the new Columbia, at Seventh Avenue and Forty-seventh Street, the new City, on Fourteenth Street, the Davenport, on West Sixty-ninth Street, the new Bronx Opera House, for vaudeville, and, of course, the new theatre, on Central Park West.

When these new theatres are opened there will be between sixty-five and seventy playhouses of various sorts in Manhattan and the Bronx, with about twenty-five more in the other three boroughs. The list of Manhattan theatres, beginning with those farthest downtown, is as follows: Thalia, People's, Lipin, Grand Street, Atlantic Garden, Miner's Bowers, Academy of Music, Olympic, Unique, Dewey, New City, Fourteenth Street, Irving Place, Grand Opera House, Twenty-third Street, Bijou Dream, Miner's Eighth Avenue, Fifth Avenue, Weber's, Daly's, Bijou, Wallach's, Garden, Madison Square Garden, Garrick, Savoy, Knickerbocker, Casino, Empire, Broadway, Maxine Elliott's, New Shubert Theatre, Comedy, New Amsterdam, Liberty, Hackett, American Music Hall, Lyric, Belasco, Hammerstein's Astor, Gaiety, Globe, Criterion, New York, Columbia, Hippodrome, Berkeley Lyceum, Hudson, Stuyvesant, Lyceum, Majestic, Circle, Colonial, New Theatre, Lincoln Square, Davenport, West End, Harlem Opera House, Hurlit and Seamon's, Alhambra, Family, Keith and Proctor's One Hundred and Twenty-fifth Street, Metropolitan's Bronx Opera House, Planting Fifty-eighth Street, Bijou Dream, New War, Third Avenue, Lane's New Manhattan, to which should be added the Metropolitan and Manhattan Opera Houses. The list includes the larger motion picture theatres, as well as vaudeville houses. In Brooklyn and Queens are the Academy of Music, Montauk, Broadway, Majestic, Grand Opera House, Bijou, Crescent, Gotham, Amphion, Cora Payton's, Lyceum, Court, Fulton Street, Orpheum, Novelty, Greenpoint, Star, Gaiety, Empire, Casino, Columbia and Folly. On Staten Island, the Richmond Theatre, Stapleton, is the only important house.

In Cities of New York State.

Throughout New York the theatres are booking for an unusually heavy season. The prosperity of the past six months warrant the local managers in booking more solidly than for some time.

The theatrical season in Albany opened a few weeks ago. The condition, in many particulars, are decidedly more flattering than for several years. Harmanus Bleecker Hall opened this year under new conditions. Manager H. H. Jacobs, who has successfully directed this first-class theatre for the past twelve years, retired from the management. He has been succeeded by F. Ray Comstock, of New York, who will play all attractions booked by the Shuberts. This change in the management of the Hall leaves no so-called Syndicate theatre here. However, before the season is very far advanced Manager Jacobs expects to have his new modern theatre, The Clinton, ready for occupancy. It will open with Maude Adams, who will be followed by David Warfield. The bookings at this house will be made by Klaw and Erlanger.

At Rochester the Lyceum will continue to present only high-class productions. Last season the experiment was tried of booking the large productions for one week instead of three days as formerly. This plan met with such success that it will be continued the coming season. New York managers are beginning to use this theatre for premieres. Rochester theatregoers appreciate this fact and turn out in large numbers. Last year a number of the biggest successes were produced for the first time at this theatre. The Shuberts have entrenched themselves in the National Theatre. This means that

the long list of attractions of the Shuberts and others of the independent will be offered exclusively at this house, which has in recent years been the home of melodrama. With the entrance of the Shuberts, the National is undergoing extensive improvement. The interior has been redecorated and a new roof has been laid on the stage which will admit the full projection of the largest attractions. Stair and Havill, it is predicted, will secure Cook's after Nov. 1, when it is expected J. H. Moore will remove vaudeville to his new Temple Theatre. It is proposed by the Shuberts to make the National a week stand with its largest productions and a three days' stand for the average attraction. In conjunction with the change in policy, the theatre will change in name and hereafter will be known as the New National Theatre.

The local managers of the three theatres in Auburn look for big business the coming season. The New Jefferson is leased by the Reis Circuit Company and books syndicate attractions. The Burdette Amusement books Shubert attractions, and the Burdette Opera House will run various popular attractions. The management of the National is likely to be considerably divided, for in addition to the forwarding theatre, with a combined seating capacity of 5,000, there are five moving picture houses.

Albany starts the season with the Lyceum, a legitimate house playing Syndicate attractions, the Mozart and the Elitio offering vaudeville, and the Happy Hour and the Grand devoted to moving pictures. Moric's closed September 11, after sixteen weeks of opera. The management is likely to be considerably divided, for in addition to the forwarding theatre, with a combined seating capacity of 5,000, there are five moving picture houses.

The Watertown City Opera House has booked an excellent line of attractions that includes many \$1.50 and \$2 plays. Good companies are sure of excellent business here, usually playing to capacity houses. The house has been redecorated, new scenery purchased, a new lighting system installed, and spot and calcium lights added to the equipment. The dressing-rooms have been remodeled and enlarged. The house is in first-class condition. A new orchestra of twelve pieces is a welcome addition. Altogether the season promises to be even better than last year.

No changes of importance are contemplated in Syracuse. The same policy will be adhered to at each theatre, with the possible exception of the Bastable, a popular-priced house, where, it is rumored, first class independent attractions will be run in at intervals.

A busy theatrical season is expected in Poughkeepsie. The town is experiencing an amazing boom. The house has been redecorated, new scenery purchased, a new lighting system installed, and spot and calcium lights added to the equipment. The dressing-rooms have been remodeled and enlarged. The house is in first-class condition. A new orchestra of twelve pieces is a welcome addition. Altogether the season promises to be even better than last year.

The manufacturers of Jamestown report an increased business, which means more business for the theatres. The Republic Opera House opened for the season Aug. 25.

Obispo is expected to have a good season for all the factories are running full time. Proctor's will continue to run moving pictures, with an occasional legitimate attraction. It is to be regretted that the local picture theatre is not to be opened to high class attractions.

The season in Batavia opened Sept. 9. Manager Halls has booked some of the best attractions.

Business in Geneva is much brighter than at this time last year. Most of the factories are running full time. A good theatrical season is assured.

Ogdensburg reports increasing prosperity in all lines. At Cornell business has improved within the past few weeks. The glass factories, among the largest in the State, have orders sufficient to keep them busy the next year. A mammoth hosiery mill is in process of building. The population resulting from this and from the opening of a promising oil field just outside the city limits will boom the theatrical business. Several suburban towns patronize the Shattuck Opera House exclusively. Manager Smith announces a fine line of bookings and is jubilant over the prospects.

The Armory Theatre, in Binghamton, has discontinued vaudeville and will be devoted entirely to dramatic and musical productions, booking under the direction of the Reis agency. The Lyric theatre, formerly used as a moving picture and vaudeville house, will continue with vaudeville entirely. The Armory and Lyric theatres will be under the management of the Crescent Theatre Company. Stone Opera House will continue with its open door policy.

The outlook for a prosperous season in Palmyra was never better. Every factory is running full time. The farming community, from which the theatres here draw largely, is in a very prosperous condition.

Prosperous business conditions in Corning will increase the theatre patronage. The New Opera House at Rodas opened under brighter auspices than ever before. Big crops of fruit have brought money to everybody. This, with the policy of the management not to give more than one play a week, insures big business to each attraction. The season opens Oct. 2 with a good booking.

The outlook at Utica Falls is encouraging. The paper and pulp mills, shirt and collar factories and other industries are all in a moving picture and local business is increasing. The theatres will naturally get their share of the money. Business at the Empire Theatre since its opening has been all that could be desired.

The outlook at Warren for a profitable theatrical season is unusually bright. The mills and machine shops and other industries are all running full time. The outlook was never better in Saratoga Springs.

Conditions in Pennsylvania.

The season in Pittsburgh is in full swing. Since there are nine regular theatres in the city the business outlook is somewhat problematical. The Nixon, booked by Klaw and Erlanger, has strong opposition this season in the Alvin, which is booked by the Shuberts. The Lyceum is in a class of its own with the better grade of popular price attractions. The stock company at the Duquesne is a competitor of the above three theatres. Every playhouse in the city has been renovated during the Summer.

The Alvin has been greatly beautified, with no house spared. The Lyceum, formerly the Bijou, is practically a new theatre, except its walls. Blaney's Empire has been greatly improved. The Duquesne is completely done over. The Gaiety has been painted.

The opening performances at the various theatres in Wilkes-Barre have all had crowded houses. There have been some changes in the local theatres during the Summer. Klaw and Erlanger have given up the management of the Nesbitt and Grand Opera Houses. The Grand Opera House will be the first-class house and will be a two and three-night stand instead of one. The Nesbitt is now the second-class house, with two three-day companies each week. Harry A. Brown will continue to manage both houses.

Owing to the financial depression, which still prevails in New Castle, and to the fact that the local manufacturing concerns have not been in operation for the past three months, the local theatre will suffer this Winter. The Opera House has been thoroughly renovated. Herbert K. Lynch will act as treasurer and E. H. Norris will continue as manager. Mr. Lynch came recently from Syracuse, where he had been associated with the Reis Circuit.

The industrial conditions in Wilkes-Barre have improved greatly over this time last season, and the playhouses expect much better business. Though there has been talk of abandoning the Milton Opera House, the lease does not expire for a year yet. The season opened Sept. 20. Business conditions in Pittston are not changed. Mines and factories are all working and money is plentiful. The Broad Street Theatre opened to poor business under new local management. Moving picture houses are doing good business and draw from the legitimate houses. The Reis Circuit Company still has management of the Broad Street Theatre. The Family Theatre opened the season very successfully.

The coming season in Hazleton bids fair to be a record breaker. The Grand has booked a large number of metropolitan successes and purposes to give Hazleton one of the liveliest theatrical seasons it has known. The house has been thoroughly renovated.

Tarleton will have a lively theatrical season. Though the season at Mount Carmel will not be big on account of poor work at the mines, the local Opera House is offering attractions, has opened to legitimate business altogether.

Oil City will have a better season than the last. Columbia is recovering from a business depression. The theatre has already noted the fact.

Johnstown reports big business for both the legitimate and vaudeville houses.

The Fulton Opera House at Lancaster opened to big business.

The best situation at St. Mary's looks bright. Plays are booked about five days apart. The different industries of the town have all resumed operations and are running full time.

With factories and industries in Washington running full time, the outlook for the season is bright. The Casino, after closing for a period of three weeks, was reopened. Many improved features were in evidence.

Ridgway, on account of poor business in the factories will have but a fair season.

Reports from Removs are encouraging. The Removs Theatre is booking only first-class attractions.

Conditions for the season's business in Bradford are favorable. The theatre is in the Reis Circuit.

Williamsport is preparing for a busy season. With the resumption of industries in the larger cities better times are promised for the coal regions, giving a theatrical outlook for the season of 1909-10 a promising aspect.

Antietam is booking a good season. Miss Kaler, who will manage the Grand, Mahanoy City, Pa., has booked attractions far above anything ever offered there.

The outlook at Greenville is encouraging, as Manager Hamilton of the Laff Opera House has a number of first-class attractions booked. The theatre has been remodeled and redecorated.

At McKeesport, Pa., the manufacturing plants are running full time and this should be an excellent season at White's Orpheum.

OPTIMISTIC IN WASHINGTON.

Uncle Sam Regularly Pays Salaries to Thousands of Theatregoers.

Whatever the conditions of the country elsewhere may be, Washington is exempt from all troubles incident to labor grievances, appropriations, strikes, depression in local commercial activities, the closing of industries and kindred ills and the Capital City, under the well tried Congressional territorial rule and direction of its laws, with its small army of clerical employees, some 30,000 in number, in its various branches, all theatregoers in the true sense of the word, with one of the best, most generous and persistently regular semi-monthly paymasters in Uncle Sam give to this centre a unique distinction. Indications all point to a prosperous Fall and Winter season, which has commenced auspiciously all along the line. The crowded attendance at all theatres denotes a desire for entertaining amusement. With this bright outlook the theatres are brilliant with the announcements of the various managers, who have their campaigns strongly outlined, and who are all sure in their calculations, is bright and optimistic as to the outcome. The Klaw and Erlanger-Frohmans interests will be looked after by the National Theatre and the Columbia Theatre, with a fine line of the best attractions, while the Belasco Theatre will house the Shubert attractions, with the Academy of Music as again the ever popular popular-priced house of melodramatic offerings. The season of vaudeville at Chase's Theatre affords a continued series of crowded houses. The Empire and Columbia circuits, combining the two burlesque wheels, represented here by the Gaiety Theatre and the Lyceum Theatre, have lined up a large list of burlesque attractions. The motion picture field, covering a wide range of city territory, is particularly successful in that always pleasing branch of popular entertainment. The film series combining both the legitimate and burlesque theatres when business is bad in the theatre it is not because there are bad, or that money is scarce, but because the attraction offered is not up to the standard. Money is always plentiful in Washington, and always will be.

CHICAGO AND THE MIDDLE WEST.

A Banner Theatrical Season Is Promised from Conditions in Various Cities.

It is a well-known fact that all Western business depends largely on the crops. With a season of poor crops a business depression is inevitable, while a good crop means a boom in all directions. With plenty of work, and consequently plenty of money, the business life of the section is stimulated. The failure of crops is perhaps a keener blow to the theatrical business than to any other. The theatre is always the first to feel the effect of hard times, as it is also the first to note signs of better conditions. The Western fields this year have yielded a splendid harvest. Money is plentiful. When people have money they must be amused. The amusement field, therefore, is broadening. Not only has it returned to the normal conditions which existed before the panic, but it is even surpassing that prosperous period. Everywhere theatres are booking a larger number of attractions. Managers are seeking more contracts. The New York successes with their original companies are invading the Western field more than ever. Consequently new theatres are building throughout the West. Chicago, the metropolis of the West, will add two new houses for first-class attractions to her already long list. Kansas City and St. Louis are also pulsating with the life incident to returning prosperity.

After maintaining a few excellent Summer plays liberally during the dull season, Chicago started the new season of 1909-1910 with large audiences for the first arrivals. At all the theatres a good season is expected. There will be a few more theatres this season than last. The Cort will be a musical comedy stock house, and the Crown will have mostly musical comedy attractions, booked by Messrs. Stair and Havill. This will give that firm three weeks to a month in Chicago at three theatres, the Great Northern, the National, and the Crown. The Cort is in the Loop, near the Garfield and Colonial, and the Crown is far on the northwest side, near Milwaukee Avenue and Ashland and Division streets. It represents a similar experiment in an outlying district as the National, which is five miles from the Loop south, at Sixty-third and Halsted. Chicago now has five stock company theatres, all doing well—the Bush Temple, the College, the People's, the Academy and the Markers. The Bush is a new manager, Charles P. Elliott, who some seasons ago managed the Columbia and Thirty-first Street. These stock theatres give their patrons the better class of leased plays at the lowest possible prices of admission. They are naturally family theatres, and each develops its clientele. The Cort will begin its career about Nov. 15. It has been announced that the Frohman headquarters in Chicago will be at the new Blackstone Theatre, adjoining the fashionable new Blackstone Hotel and that Harry Powers, who will move his headquarters there. This will tend to move the theatrical centre in the neighborhood of the Studebaker and Auditorium, or start a new centre. The American, Globe and Whitney are in that neighborhood.

In Other Illinois Cities.

In Peoria, where business of every kind is flourishing, the theatres should do well. The Main Street Theatre will be managed by E. C. Burroughs, the Grand by S. B. Harrington, and the Majestic by Henry Landmesser, Jr.

The outlook in Decatur is the brightest in ten years. From Aug. 30 till Sept. 25 all open dates were filled by vaudeville. From Sept. 1 till Oct. 1 the theatre will be closed for renovation.

With conditions in Quincy, Ill., unusually prosperous, and the line of attractions at the Empire exceptionally strong, the season here will undoubtedly be successful.

This year Monmouth will have a larger territory to draw from. The electric line between Monmouth and Rock Island will be in operation about Dec. 1. With large crops assured and factories running full time, the theatre must also feel the general prosperity.

The season at Elgin is in full swing and on account of improved industrial conditions the indications are that it will be some better than last season. F. W. Jencks, manager of the Opera House, is booking the Shubert and other independent attractions. Consequently we shall see no Klaw and Erlanger productions here.

In Aurora the attractions offered this season will be the best, since the Shuberts have made arrangements to appear at the Grand, The Star and Majestic, vaudeville theatres, are entertaining big business. Within the next thirty days the Star will be torn out and a new playhouse erected, with a seating capacity of 1,500. Frank Thielens, owner of the Star Theatre, has spent about a month looking over the theatre in New York, Boston, and other large cities. Mr. Thielens has engaged a New York architect to plan his new theatre for him.

In Rockford the prospects for the theatrical season of 1909-1910 are excellent. All factories are running full time and some overtime. The payroll of Sept. 10 were the largest since the panic of 1907.

All the theatres in Cleveland fell into line, opening up week of Aug. 30. The managers claim the outlook for profitable business is better than it has been for several years. A warfare will be waged between the Opera House, booking Syndicate attractions, and the Colonial, independent attractions. The theatregoers will receive some excellent productions from both houses, as the rivalry here is very keen. Despite the generally depressing conditions in open air amusements this Summer, Luna has secured a profitable season. The attendance at many of the special days has been in excess of previous years, while the general business has been keeping with past performances. With the big Auditorium redecorated and with several material changes made to facilitate handling crowds, Keith's Hippodrome opened with one of the most costly vaudeville shows ever offered locally under the Keith management. Martin J. Dixon, owner

and manager of the Third Avenue Theatre, New York, for many years, has taken over the Coliseum (Garden) and will install a dramatic stock company. The season opened Labor Day with a special matinee.

Marletta, O. promises a big Fall and Winter season. Manager Luchs will conduct the Auditorium upon the same lines as before.

May's Opera House, Fluka, O., has been thoroughly overhauled and redecorated during the summer. The theatre will do well, for all factories are running to their full capacity.

In Cambridge, O., prospects for business were never more flattering. All the mines, both here and in surrounding towns, are working, and both plants of the steel trust are working to their fullest capacity. Hammond Brothers, of the Colonial, have a fine line of the best road attractions booked.

Manager J. M. Kaufman, of Pomeroy, O., has leased the Pomeroy Opera House for the ninth season and has entered upon his eleventh year as manager of the Gallipoli Theatre. He does his own booking and will have only first-class attractions the present season. He anticipates a prosperous season in both towns.

In Uhrichville, O., although there are fewer attractions booked this season than last up to this date, business is better. Work is more plentiful and business generally better than last year. The new Airborne Summer Theatre (Manager William Krupar) has been doing a fair business, and the outlook for the Fall is very favorable.

At the Grand Opera House, Canton, Ohio, M. E. Butcher succeeds C. L. Dorban as local manager, and reports good business and prospects for a prosperous season. A complete outfit of new scenery adds to the attractiveness of the house.

Manager Catter, of Lancaster, has secured some of the best productions for his theatre, and, as the shops are all in full blast, this promises to be a prosperous season.

Smith's New Lexington Theatre opened to splendid business. Mr. Smith has increased the seating capacity of his theatre. Business has increased since the development of the oil fields of this section.

The managers of the Athens Opera House, at Athens, Ohio, Slaughter and Finterwald, are now booking only the best attractions, as the people here do not seem to care for the cheaper class of attractions. The plan of the managers of the house this year will be to have comic operas, dramatic companies, minstrels, and possibly some good repertoire companies.

The theatrical business in Springfield for the season looks promising. The theatre will run on the same basis as in former years. The Grand has been redecorated and refurnished.

The Colonial and the Grand, at Akron, Ohio, have undergone a great many interior changes. The outlook for a bright and prosperous season is assured by both house managers, as well as the trend of business in general. All manufacturing plants are very busy. Both houses have been doing an excellent business since the Fall opening, even to the extent of turning people away.

At Hamilton the shops are running with an increased force of men. Several new industries, including an automobile factory, will soon commence operations and the prospects are bright for a big theatrical season.

Everything points to the most successful season in the history of the Grand Opera House at Tiffin. Manager C. F. Collins has booked a fine line of attractions. All the factories are running full time and new factories are starting up. The crops are unusually good. Attractions of merit will play to good business.

At the City Opera House in Delaware Wolf and King will continue their practice of last year, when a personal guarantee meant some of the best attractions brought here. Managers Wolf and King announce a good list of attractions for the coming season.

At Steubenville the Grand Opera House has been leased by M. Hies, and will soon resume business under his management. This house for several seasons has been under the control of Burt and Nicoll, with C. W. Maxwell as resident manager. Mr. Maxwell will be succeeded by Mr. Morley, an experienced man, who starts with prospects of a good season. With all the mills running and business in general much better than at this time last year, this playhouse should have the best year in its history.

Industrial affairs at Norwalk, O., for some time past rather unsettled, are once more normal, and from present indications it is safe to predict that the Gilder will have one of the most successful seasons that it has ever experienced.

Reports from Indiana.

Business in every line in South Bend is good. Both theatres, the Oliver and Auditorium, will continue under the management of Harry G. Sommers, of the Knickerbocker Theatre, New York, who also controls Powers' Theatre, of Grand Rapids, Mich.; the Buckle, Elkhart, Ind.; Indiana and the Grand, at Marion, Ind.; the Jefferson, Gosport, Ind.; Bell Opera House, Benton Harbor, Mich.; Backwith Memorial Theatre, Dowagiac, Mich.; Hall's Theatre, La Porte, Ind.; and the Gennett, Richmond, Ind. Mr. Sommers has been fortunate in securing the services of G. F. Wagner, an able and experienced theatrical man, as resident manager here. Horace V. Birdsell, formerly treasurer of the Birdsell Mfg. Company, will act as cashier of both houses. The Auditorium has been redecorated throughout and opened with The Third Degree to a capacity house. The block in which the Oliver Opera House is located is now being remodeled into a modern office building. The theatre will not be ready to open until Oct. 1. It will have a handsome new curtain. The entrance will be rebuilt and a smoking room added. Manager Sommers announces some first-class attractions.

Manager M. E. Hies, of the Maltese Theatre, Fort Wayne, Ind., has had his theatre redecorated and reports that the outlook is very good. With Our Own Stock company and other attractions the house will not be dark all season, the bookings being fine.

The summer season of moving pictures and vaudeville at the Grand, in Indianapolis, closed several weeks before the opening of the regular season, and in the meantime a corps of painters and cleaners were at work on the entire interior.

In Lafayette the prospects are promising for a good season. In Evansville the theatrical outlook is excellent. There is now no independent house here. The Wells' Bijou continues to book K. and E. attractions. The Majestic's plans are not fully matured.

Princeton will have some excellent attractions at the town's one theatre this season. At Connersville the outlook is not at all flattering, owing to the lack of employment of the factory employees. The Auditorium will continue another year under the same management. The Andre will be conducted as a burlesque house.

Richmond will be the centre of an amusement war. The Gennett will have the usual number of first-class productions, the New Phillips will open to all Syndicate and Independent attractions, and the Murray Theatre will book vaudeville.

The Gennett is still under the management of Harry O. Somers, of New York City. As yet the resident manager has not been secured. Mr. McVicker will act as treasurer, as last year. Patrons of this theatre will be given the opportunity of seeing the best and latest productions on the road.

Everything at Madison, Ind., points to a prosperous season. The factories are all running full time. The Southeastern Hospital for the insane is building there and employing several hundred men. An electric line from Cincinnati is to be built through Madison. The crops in the vicinity have been unusually good and the farmers have plenty of money. A big season is predicted for the Grand.

Muncie will have a fair season, with a decided improvement over last season. Wysox's Grand Opera House has a good line of attractions booked. No changes are announced. At Bloomington the Harris Grand has been completely overhauled, decorated and refurnished for the coming season. It is now one of the most beautiful of the smaller one-night stands in the State. The outlook for business is the best it has been for years. Crops have been exceptionally good throughout the State. There will be some 500 or 600 more students at the State University located here, which, with the increasing population of the city itself, now some 12,000, means business for only one theatre. Robert H. Harris, owner and manager of the Harris Grand, opens the season on Sept. 18 with Madam Butterfly. He has at the present time contracts for some of the largest and best attractions.

Prospects in Iowa.

The Dubuque season opened with a rush. The Bijou, entirely rebuilt and enlarged, with a seating capacity of 1,350, is devoted to vaudeville, with an occasional Shubert attraction. The Grand books Kiaw and Erlanger offerings. The Princess, with a seating capacity of 450, offers high class moving pictures, interspersed with vaudeville.

At Burlington the Chamberlin-Harrington Company has excelled the efforts of previous seasons in securing meritorious plays for the Grand. On account of trouble about the management of Lister's Opera House, at Newton, this house has been dark since November. Matters have now been settled and a good line of attractions have been booked for the season, with The New Punter, on Sept. 9, as the opening attraction.

The outlook for the coming season in Atlantic is bright. The Opera House is booked solid up to the middle of January.

The increase of population at Perry and the good crops will surely boom the theatrical business there. There are, however, fewer attractions booked for the Grand Opera House at this time of the year than at the same time last year.

The only change in the policy of the Clinton playhouse is that reputable attractions will be booked for Sunday evenings. The continued prosperity and steady employment will give an impetus to the theatrical business in Clinton.

Prospects in Wisconsin.

Racine, from all indications, will have a prosperous season. The best attractions are drawing well. The house of the Racine is the best it has ever had. The project is agitated, but at present nothing is being done.

The regular season at the Fuller, in Madison, opens very brightly. The quality of the bookings is far superior to that of previous years. The patronage has decidedly improved.

Oshkosh seems to be in for a successful season. The Grand Opera House has been redecorated and furnished with new scenery.

The Outlook in Michigan.

Crowell Opera House, Adrian, Mich., reports as bright an outlook for the coming season as in any former season. The bookings are good. All lines of business are on the general increase. Two changes have been made under the Crowell. Myron McRoberts comes back as stage manager, and Clarence Brower is the new director of the orchestra.

Kalamazoo this year has three first-class amusement houses, all fighting for favor. The prospect is for the busiest theatrical season ever known here.

Alpena is more encouraged than at any time in the past eighteen months. The settlement of the tariff question and adjournment of Congress have given an impetus to the industrial situation that increases patronage. Business early in the year was not so good as the average business in 1908, owing to purely local conditions (forest fires). However, the increased number of attractions and better payrolls in this city are rapidly bringing the general average up to the good conditions of 1907. The industrial situation is of prime importance. The mills and factories are running full time and labor is well employed. All plans for the coming season are to provide the best class of amusement.

From Minnesota Cities.

This season's business in Minneapolis has been excellent thus far. The Shuberts have leased the Lyric Theatre until their own, the Garrick, is finished. During the winter the city will have two first-class theatres. The Orpheum, Miles, and Unique furnish vaudeville, while the Princess has become a stock house. New theatres to be opened during the season include the Garrick and the Gaiety, a new burlesque theatre playing the attractions on the Eastern wheel.

The season opened in St. Peter never started better. The Ludeke Brothers are booking the Kiaw and Erlanger attractions.

The season in Northfield has started well. The motion picture theatre is open every week day evening, and draws good crowds. This may cut into the regular business, although good attractions always draw well.

Winona will have a fine list of attractions this season. Faribault will have a busy season.

Duluth is a good town, and the outlook for the season seems good. The attractions for the Lyceum include many New York successes with the original companies.

Arkansas.

The Grand, at Fort Smith, reports a good booking which will be most successful. The city is growing rapidly and business is on the increase.

The outlook for the coming year at Little Rock, Ark., is not encouraging, on account of the few first-class attractions that have been booked. Business shows no good at cross this year in this locality have been above the average. John A. Baird has succeeded Charles Taylor as manager of the Canfield Theatre. Mr. Taylor has gone to Schenectady, N. Y. The Shuberts are trying to secure a house here, and it is understood that they will either build or secure a lease on a local theatre here. Rumors are that they have purchased property for the building of a new house.

THROUGH THE SOUTH.

Glowing Reports of Business Conditions Promise Full Theatre Patronage.

Business conditions in the South this Fall promise much for the theatres. Crops have been generally good and prices high, and in the cotton states, especially, there is more money than the people have seen in years.

The Season in Baltimore.

The season in Baltimore has opened auspiciously and the outlook is very satisfactory. All of the theatres have so far enjoyed liberal patronage and the managers have nothing in this regard of which to complain. The only recent change of management is that of the Auditorium, which has passed from the hands of James L. Kernan to the Shuberts. The character of the theatre has been a change inasmuch as last year it was devoted to popular price comedy and musical attractions, whereas this season it is a first-class house. As heretofore chronicled in THE MIRROR, most of all of the theatres have made improvements during the summer. Ford's has been entirely renovated and the interior of the Auditorium has been so changed as to make it one of the most beautiful playhouses in this section.

The Prospects in the Virginia.

The outlook for the season's business in Danville, Va., is very encouraging. The management will publish a semi-weekly sheet, called "Criticism," in the interest of theatricals.

The business outlook for the season beginning in good, is the report from Petersburg. There will be no change in the management of the Academy of Music there. Lynchburg also reports bright prospects.

At Charlottesville, Va., the Grand Opera House has been renovated throughout, new scenery being installed. The city is in a very prosperous condition, and all indications point to the biggest as well as the most successful season in the history of the house. The Grand will be under the management of A. J. Smith, formerly with the Fritsch School company. Ben Robinson, who has managed the house for the past few years, will devote his time to looking after billposting interests in Wheeling, W. Va. Robinson and Feinler are still the lessees.

In North and South Carolina.

At Goldsboro, N. C., the Messenger Opera House has been redecorated and is expecting more than usual patronage. At Concord there is an excellent outlook.

The theatre at Greensboro, N. C., will have a better line of attractions this year and reports from that town indicate fine prospects.

The Messenger Opera House, Goldsboro, N. C., has been under the management of S. A. Schiess, known as J. R. Higgins, manager, making sixteen theatres in all. The Messenger has been renovated and the outlook is good.

At Concord, N. C., the outlook is good. The Opera House has been leased by S. A. Schiess, who has secured Alton Means and L. C. Bliss as local managers, and from the bookings already made it is evidently the intention of Mr. Schiess to give the city a higher class of attractions than before. The Opera House is being thoroughly renovated.

The outlook at Newberry, S. C., for the season is very encouraging to Kharbit and Baxter, managers of the City Opera House. They have booked a good line of attractions. The theatre has been overhauled throughout. Financial conditions are getting steadily better in this part of the country.

Under the new management of Frank Brand the outlook at the Auditorium, Florence, S. C., is better than it has been for years, as he gives very close attention to his business. Some very good plays have been booked for the coming season. The season at Greenville looks very encouraging.

The season just opening at Columbia, S. C., appears most promising. Manager S. Brown, of the Columbia Theatre, has obtained an unusually high class of attractions for his house. The excellent condition of all crops and high price of cotton insures a prosperous year for this State.

Kiaw and Erlanger will book the Grand Opera House at Abbeville, S. C. The correspondent there thinks the outlook fair.

Manager Charlie Matthews, of Charleston, is looking for the best season of his career at the Academy of Music. The house, in point of the number of well known acts coming, is far ahead of any previous season for a long time. Charleston, owing to the completion of the navy yard and the near inauguration of the United States mail line to Panama, expects to have more strangers and amusement seekers within her gates than ever before. Since the beginning of the season seven companies have shown here, and all of them have made money, business being far ahead of the corresponding period last season.

Reports from Alabama.

The outlook is very bright for a prosperous theatrical season in the section around Montgomery, Ala., owing to the fact that the cotton crop is an average yield and the price paid for it is better than it has been for years. Some very good plays have been booked for the coming season at the same time and there will be much more money in circulation. The Grand Theatre opened the season Sept. 2 with McFadden's Flats. W. A. Mattice is the new manager, succeeding Jack Young, who is in very poor health. Rex Woods continues treasurer.

In Birmingham the outlook for a good season is very bright. Practically all the plants which were shut down during the recent financial depression are now running full time. The people have money and are willing to spend it for good amusement. One of the most favorable signs is the immense amount of business done by the picture shows during the summer. The people have the theatre habit and attend the motion picture shows when the regular theatres are closed. The indications here are most certainly in favor of a most successful season from a box-office standpoint.

The business season at Selma has a brighter outlook than for many years and the local manager of the Academy of Music has secured the best attractions touring the South up to the present time sixty-five in number. At Demopolis the outlook is exceedingly bright for first-class plays.

Good Reports from Kentucky.

From Henderson, Ky., the report is that the theatrical season is difficult to forecast, although to judge by the preparations being made by John Dee Collins, manager of the Park Theatre, it will be a record breaker in many particulars. Mr. Collins, who is a Henderson man, has recently returned from Alliance, O., where he built and during the last year managed the Columbia Theatre. He has purchased the Park

and will give its management his personal attention. The house has been completely renovated and overhauled and the bookings for the season are first-class.

Managers Carney and Goodman, of Paducah, Ky., report better bookings for the season than ever before in the history of their house and a prosperous season is assured.

At Lexington the outlook is good. The Opera House has been overhauled and redecorated and dressing rooms made more comfortable. The Shuberts have taken a three-year lease of the New Auditorium, owned by the city, and contractors are enlarging the stage. The contract, in addition to a yearly rental, requires an expenditure of \$7,000 by the season. This will make it one of the largest theatres in the South. Manager Scott, of the Opera House, has secured an injunction restraining the city from leasing the Auditorium. The courts will be asked to pass upon the matter at once permanently.

At Frankfort, Ky., the outlook is fine. Manager Perkins has booked a fine line of attractions. He also has secured the Auditorium at Lexington, Ky., and will have all the Shubert and other independent offerings. The addition of the Lexington house will give this city a better line of attractions than usual, as all can get in a full week in the three houses in Lexington, Frankfort and Louisville. The State Legislature meets here this winter, and a new \$3,000,000 capital building will be dedicated. This will keep this city full of strangers for at least three months during the winter, and this, of course, will help the theatres very much. Owing to prosperous conditions existing in Mayville, Ky., the local theatrical season promises to be good.

Judging from the excellent list of attractions booked at Owensboro, Ky., the season promises to be the most prosperous in local history.

The Texas Outlook.

The approach of Fall has made El Paso, Tex., look as though all previous seasons will be outdone in the way of theatricals. Frank Rich, manager of the three houses there, is busy shaping up a series of good things that ought to reap good harvests for himself and the traveling companies. The first of the houses to open was the Majestic, and so good was the patronage that the Majestic has been open about Sept. 20 with North Brothers comedians and a ladies' orchestra, and the El Paso will open Oct. 16 with The Traveling Salesman. Manager Rich announces the best line of attractions seen here in recent years, and with the Taft-Dias meeting, the big fair in November, and the assistance of the new racetrack across the river in Mexico (a government concession) there will be something doing here this winter.

At Clarksville, Clarksville Opera House, G. O. Gaines, manager, the outlook for business is promising, although booking is not very full on account of several companies cancelling.

At Dallas there have been several bookings preliminary to the opening of the regular season at the Dallas Opera House on Oct. 2. The outlook is most promising.

The general opinion is that business will be exceptionally good this season at San Antonio. The outlook is for a record business by all means. Manager Sidney H. Weiss is tireless in his efforts to please the people. Manager Brady, of the Empire, will do all in his power to satisfy the theatregoers with stock this winter.

The outlook at Lampasas for the season is good. Numerous improvements have been made during the summer to the Windsor Opera House. C. N. Wilcher, manager of the Windsor, has determined to book fewer and better attractions than usual, thus insuring good business.

At Weatherford the Haynes Opera House will be managed this season by Russell M. Bonner, and the present indications are that the city will have a better season this year than ever before.

The season at the Wichita, Wichita Falls, Tex. (C. W. Bonn, manager), promises well. Manager Bonn has just finished renovating the house and putting in new seats, which will bring the capacity up to nearly 1,200. He has also made arrangements with the various railroads to run special trains for all large productions, and every indication points to a record breaking season.

In Other Quarters.

The theatrical outlook in Rome, Ga., for season 1909-10 is unusually good. Manager Joe Johnson, of the Rome Opera House, has already booked a good many attractions that will be a much better class of things than this winter. The Opera House opened on Sept. 9 with The Land of Nod.

The outlook for the season's business at the Ardennes Theatre, Lawrence, La., is exceptionally bright. W. O. Ligon, local manager, has booked through Kiaw and Erlanger a good and unusually attractive list of attractions.

The theatrical season at Annapolis, Md., will be good owing to local conditions. Manager Hoad, of the Auditorium Theatre, Hot Springs, Ark., has secured an unusual list of attractions for the coming season, which promises very good.

The Academy of Music, Charleston, has booked for the season the best lot of attractions in the history of the house, and from the way the season opened it will doubtless be a profitable one. S. A. Schiess, of Wilmington, is manager, and J. L. Crovo local manager. Since the close of last season the theatre has been entirely redecorated and a new drop curtain has been added. The dressing rooms have been overhauled and put in thorough repair.

The season in Augusta, Ga., promises to be unusually good. This is a great cotton centre and the crop in this section is larger and the price higher than last year, which means more money to spend for amusements.

The theatrical outlook at Nashville is good for productions of merit, whether in the history of the house or in the way of the present production. Medium attractions here. Though good, it will not result in good business for the theatres, but high class productions, and the good ones playing at popular prices, can reasonably expect excellent business. The Vendome (W. A. Schiess, manager) will be the home of the higher price attractions, while the Bijou (George Hickman, manager) will be the home of the lower price productions. It is reported that a half million dollar hotel and theatre is a possibility here.

The local managers at Knoxville, Tenn., look for a very big and prosperous season. A number of excellent attractions have been booked both by Stauba and the Bijou.

At Greenville, Miss., correspondent writes: "With the best weather we are now having the prospects for the season of 1909-10 look very bright in this section. The Grand opened Sept. 15 with Max Fisman in The Shuberts. The Vicksburg report says: 'It appears as

of we are on the eve of the best theatrical season Newburgh has had in several years. Manager Mayer has the strongest booking in the history of his house and the theatrical public seems to be hungry for the opening of the season 1910.

IN NEW ENGLAND.

The Reported Conditions Are Excellent for a Successful Theatre Season.

New England has enjoyed a fine Summer season of outdoor amusements, and seems to be in line with other localities for an exceptionally good theatrical year.

Boston's outlook for the coming season is certainly good, and the opening at each of the various houses has been successful. One of the reasons why the outlook may be said to be promising is the reaction from the Summer. A new set of the case along and everything was shut up quick and fast; but the houses which remained open had good business, and when the others were started again there came a rush that indicated what might have been the case had it not been for cold feet on the part of some of the managers.

The great problem in regard to the business of the season is in regard to the new Back Bay theatre. Will the patrons there hurt the downtown theatres? It is off to one side, hard to reach from the suburban districts and the downtown hotels, so that there will be little chance for transients; but, indeed, they are not wanted. It would seem, for the advance subscription sale has taken up all the boxes, all the orchestra and part of the first balcony for the whole season. That means that society and the music lovers, the strike of the plasterers, had been of serious concern to the promoters, and it does not look the slightest bit probable that the house can be open before the first of September instead of Nov. 8, the date first fixed upon, and for which the detailed plans for the season's nights—no colds predicted—have been completed. For two weeks in January the Metropolitan singers from New York will come on while the Boston troupe makes a short tour of the West.

The only other new theatre of high price in Boston will be the Shubert, which is not advancing with great rapidity in the building, however, so that it will be months before it can be opened. Rumor has it that eventually Forbes Robinson will be the opening attraction. For more than a year the place has run along unopened, and it was to be fancied that the plans for the Lyric had died with Charles H. Bond, the millionaire who planned to build it. Later, however, work was started, and it looks as if there would be fulfillment of the plans at last.

There will be no change of plans for any of the regular theatres in town, and things will go on as they have been in the past. The Boston season is expected to have recovered from the uncertainty of its return to last season in under a week. The outlook looks well. To be sure, the visionary project of a stock company for big productions looks just as far away as ever, but that was not needed. Disappointment came when the run of Three Twins had to be deferred but it came later and probably has the longest engagement of the season.

The Hollis will retain its policy and present more of the stars who have been identified with the house. Charles J. Rich, who has been in charge since the death of his father, John Rich, has made a great success in the direction of the house, and he will continue, as he has in the past, the business direction of the interests of Charles Frohman, Rich and Harris in Boston. The Colonial will have quite a number of long engagements, especially promising being given for the musical works of lighter vein like *Miss Languish*, with Anna Held, and *The Fair Col*, which come early in the year.

The Park has one long tenant in *A Gentleman from Mississippi*, which promises to stay on here for some time, as this house is particularly well fitted for long engagements for pieces of a popular vein, as it has proved in the past. While it has no one long winner in sight like *The Merry Widow*, the feature of last year at the Tremont, there are a number of long engagements in sight for musical productions, with *The Candy Shop* starting off very well.

All the Shubert stars will come in at the Malibet until the new house is opened to take half of the attractions, and for that reason there will be lively to get all in, so that no long engagements can be in sight, a fortnight being the average.

So far as stock companies are concerned, two will divide the interest, and as each has a particular clientele there will be no killing. John Rich at the Casino Theatre, has pretty nearly all his players of a year ago, and he will give weekly changes of bill save for the mid-season, when some musical comedy production may be expected like *The Circus Girl* of a year ago, or *Crane and Mary Young*, as heretofore, will take all the honors.

Melodrama will appeal to the audiences at the Bowdoin Square just as it has in the past, and here, too, there will be weekly changes of bill, and *Charlotte Hunt* will continue as the leading lady, with many of the others who have been here for some time.

Melodrama, too, will hold the stage at the Grand Opera House, but it will be with combinations of popular prices, with weekly changes of bill.

Popular prices, too, will prevail at the Globe as usual, but the attractions will be rather of a comedy vein. After a Summer of moving pictures the house is back at its old policy.

The theatrical outlook in Springfield is good. The Chert Theatre started the season with the strongest list of September bookings it has ever had, and more of them. Manager D. O. Gilmore looks for a good season. The opportunity to see this season the Pike and Belasco productions, although denied Springfield, is looked forward to by theatregoers.

At Portland, Maine, the prospects for the season are cheering. The Jefferson, with M. J. Parry as local manager, has exceptional bookings of the \$1.50 scale for many attractions over east of Boston. Keith has decided to devote his time to his home strictly to stock business. James E. Moore will continue as resident manager.

The general outlook at Dover, N. H., is very encouraging for an exceptionally prosperous season, as all kinds of business is better and manufacturing conditions are generally good. (Continued on page 11.)

The outlook at Portsmouth, N. H., for the theatrical season, which opened there Sept. 8, is

very good, as business in local industries will be better than for several seasons. The battleship "Maine" has been placed out of commission at the navy yard and will have extensive repairs made. Other vessels are soon to arrive for repairs, and this assures a busy season for mechanics of all classes. Obviously theatre business should be good.

With the opening of the season in Providence, R. I., the prevailing impression seems to be that the city is upon the verge of one of the biggest seasons of recent years. Since the closing of the Shubert Theatre some few years ago Providence has only been represented by one theatre where the high grade attractions could be booked, this being the Providence Opera House. With the incoming season the Imperial will be added, thereby making two. The Providence Opera House, under the management of Colonel Felix H. Wendelschafer, has been thoroughly renovated, with the addition of new draperies and furnishings. From burlesque to comic opera, etc., is the change at the Imperial. During the early Summer the J. B. Sparrow Amusement Company, who for some years past have been trying to establish in this city, finally acquired the house from the Empire Theatre. The house will be booked mostly by Klaw and Erlanger, Charles Frohman, Henry W. Savage, Henry B. Harris, Willard B. Brady, and others, with the best attractions that these managers have upon the road. Under the direction of Manager Frank Gray the house has been enlarged some 6 feet in width, making the total 46 feet. The Empire, under the management of Spitta and Nathanson, will again be in the running this year, with attractions never before seen in this city in popular prices. The house has been given over to stock all Summer and did a good business. Since the closing of that season elaborate alterations have been made to place the house in the best possible shape for the Winter, and the Empire to-day the prettiest house Spitta and Nathanson have ever had. The Westminster is under a new manager this season, George F. Collier, formerly advertising agent at the Majestic and other Boston theatres, replacing Harry Parkin. Under Mr. Collier's direction the theatre has undergone extensive alterations. It is Manager Collier's idea this year to eliminate the smoking which has always been characteristic of the house and cater more to the women of the city. The attaches are also uniformed and present an attractive appearance. It is Manager Collier's idea this year to eliminate the smoking which has always been characteristic of the house and cater more to the women of the city. The attaches are also uniformed and present an attractive appearance. It is Manager Collier's idea this year to eliminate the smoking which has always been characteristic of the house and cater more to the women of the city. The attaches are also uniformed and present an attractive appearance.

At Barre, Vt., bookings for the season are very good and the outlook is excellent, as local manufacturing concerns are all busy.

In a Connecticut town, Hartford, shows conditions to suggest that the season will be brisk in both vaudeville and legitimate lines. Each local house has been thoroughly overhauled and many needed and important improvements made during the Summer. Perhaps the most interesting event was the closing of the five years' contract with Klaw and Erlanger by the management of the Grand. All of their bookings will be presented at this theatre. The preliminary opening brought large patronage and the several offerings since then have been successful. The local industry has resigned as manager, and J. T. Hendricks, for many years identified with things theatrical, especially G. R. Bunnell's enterprises, in the capacity of treasurer, assumed charge as manager. Plans for the Hyperion seem to offer no change from last season. Mr. Hendricks remains as manager and announces a long list of fine attractions.

Danbury, Conn., is always a good show town provided the batting business is good. It looks now as though this industry would be good for the next six months. Fred Shears has resigned from the management of Taylor's Opera House after having been its manager for thirty years. No manager has been appointed in his place. The outlook for New London is bright. The Lyceum under the management of the Shubert Amusement Company will play only Syndicate attractions, and thus far has had very good business.

The outlook in Norwich is bright. Business in general is much improved over last year, and people in that section seem to have more ready money to spend, and this condition will surely be felt by the theatres. The Broadway, the only house playing first-class attractions, is under the management of Ira W. Jackson, as it has been for many years. The Opera House, as it has been for many years, is under the management of the Shubert Amusement Company.

At Danbury, the Shubert's strike paralyzed the theatrical business. The Opera House during the Summer ran motion pictures apportionally. Manager Shears resigned, after thirty consecutive years of service, on account of misunderstanding with the Shubert's. The Shubert's strike paralyzed the theatrical business. The Opera House during the Summer ran motion pictures apportionally. Manager Shears resigned, after thirty consecutive years of service, on account of misunderstanding with the Shubert's.

The outlook at Newport, R. I., for the season seems bright. At Fall River, Mass., indications point to the most successful theatrical season that the city has experienced in years. The local industry has been doing so for the past year, and there is no reason why this should not be a banner year.

At Lawrence, Mass., the outlook is very good, as the mills are all running on full time and \$4,000,000 is being invested in new factories. Business of all kinds is good and an increase of at least 25,000 in population is expected during the next two years.

At Northampton the outlook is normal. Plans for the Academy include the first-class attractions, popular price repertoire and a general total covering such a variety of taste as to yield a profitable return to the city, for which the theatre municipal institution is run by a hired manager.

Business looks very promising at Pittsfield, as there are about two hundred buildings now in course of construction and the city is fast growing.

IN MISSOURI AND KANSAS.

Reports from St. Louis, Kansas City and Other Towns Uniformly Favorable.

An interesting theatrical year is insured to St. Louis owing to competition. The Garick (Shubert) and the Olympic and Century (both syndicate) have booked stars and attractions of the first class. The American will play combinations. The two houses, Harlin's and Imperial, playing melodramas, have plans for plays of a high order than heretofore. Vaudeville houses will, in the main, continue their old standards and policies. The year in general will be much the same as the year preceding it.

Theatre managers of Kansas City are unanimous in predicting a prosperous season. In fact several of the state that they believe the year will prove the biggest in amusement circles that Kansas City has ever known. These opinions are based on several sound reasons, the principal one of which is the fact that business conditions in almost all lines have been

excellent in this section. As a result, money is plentiful and the people are looking for the pleasures that money will buy. Another fact that will tend to increase patronage at the better class theatres is the re-entrance into the field of the Shuberts. The opening of a new burlesque theatre, the Gayety, should also be noted. The Shubert Theatre the latter part of last season made rapid strides in popularity, and as all the Shubert and other independent stars are to be seen here this season the biggest year in the history of the house is expected. Full-week engagements only will be booked, and in several instances longer runs will be tried. The Willis Wood, a Woodward and Burgess Amusement Company house, announces an excellent list of the higher class Syndicate offerings mostly for engagements of one week, a few, however, being booked for half weeks. This theatre is the oldest high-class house and has a regular clientele. The Grand Theatre will play the better class of popular-priced attractions, and in many cases will put on a regular \$1.00 attraction at \$1. This can be done on account of the size of the theatre. The Gillies, one of a group of some half-dozen theatres under E. S. Brigham's management, is devoted to melodrama principally, though playing a number of the lighter musical plays. The Auditorium, another Woodward and Burgess house, will, as usual, be the home of the Woodward Stock company.

The season in Columbus opens more auspiciously than it has for several seasons past. Crops, for the most part, are much larger than usual; mines near Columbus are beginning to work more time. Industrial conditions have a tremendous effect on the theatrical business.

St. Joseph will have a busy season. The Lyceum will present melodramas and popular priced attractions during the first half of each week and book burlesque attractions for the last half. The first-class attractions for the season and is doing splendid business. The Tootle Theatre will continue to play first-class attractions. Plans for the Lyric have not yet been formulated for the coming season.

Columbus, a town of 16,000, has a bright prospect for the season. The Columbia Theatre has been thoroughly overhauled and renovated. Forty high class attractions for this season have been booked.

The theatrical business in Wichita is excellent. The crops have been better, and general business is good. The Crawford Theatre opened the middle of September. The Shubert attractions will appear at this house this season, while the Auditorium will book Klaw and Erlanger attractions.

The theatrical outlook for Leavenworth seems anything but bright. The lack of an opera house is a great handicap.

The Opera House at McPherson opened Sept. 7 under favorable conditions. A full booking for the early part of the season of some of the best companies has been secured.

THE ROCKY MOUNTAIN REGION.

Generally Prosperous Times Reported, with a Good Amusement Prospect.

The Rocky Mountain region, which has inherent sources of prosperity, reports good business conditions and a fine outlook for the theatre.

Denver, which is the metropolis of this region, will continue to be a profitable center for amusements of the better class.

At Colorado Springs the outlook is good. The Grand will continue under S. N. Nye's management. A new theatre has been spoken of, but as yet nothing has been done.

At La Junta, Colo., the La Junta Theatre, managed by H. H. Bourne, has a good list of bookings.

The outlook for a prosperous season at Lincoln, Neb., was never better. One of the interesting notes that the inauguration of prohibition has had no effect whatever in the decrease of business activity or the injury of the theatrical business here. The Oliver, the only legitimate house at Lincoln, managed by F. O. Zehrung, has a prosperous winter season and an exceptional Summer run, offering a stock company. Some excellent productions are billed for the coming season and everything points to a very successful Winter. The position of the city on the main line west from Chicago secures all of the best companies. The prosperity of other classes of theatres in Lincoln attests the richness of the field and the business awaiting the progressive manager who investigates this matter will be large.

At Kearney, Neb., the outlook is good, and on account of the constant bettering of attractions, due to the efforts of Manager Saup, the patrons are rewarding him with an increased patronage. The Opera House has been entirely redecorated during the Summer. There will also be a new orchestra at this house this season.

At Norfolk, Neb., the season promises to be one of unusual interest, and it is expected that the prosperous business conditions prevailing in this section will naturally mean an increased patronage for the theatre. The new house at Jones for the season will be managed by E. F. Huse as local manager, and the house will continue to play Klaw and Erlanger attractions.

The outlook in Metcok, Neb., is unusually bright. The new Masonic Temple Theatre is practically completed and is expected to open about Oct. 1. The managers, Messrs. McConnell and Pennell, are booking the best attractions available. This is a good town, but lack of an adequate house for two years has kept out attractions. The new theatre has a seating capacity of 1,000 and a stage large enough and equipped to play any travelling company.

The outlook for business in all of Arizona is excellent and by Nov. 10 all companies of merit making Arizona should do well. A new theatre is building at Phoenix and a new one has been built since last season at Yuma. New railroads are building, which is simplifying the railroading in Arizona.

At Bisbee, Ariz., the season at the Orpheum will be the most auspicious since it was opened. John Hart is booking the house, and the attractions are the very best. The season's outlook is very promising, as the district in general is in a good condition financially. Many of the better class of attractions will play the Orpheum two nights this season and will get the business, owing to business conditions and the willingness of the population to patronize the theatre.

At Tucson, Ariz., the season is promising. The town is waking from its recent panic scare and things are active financially. This is one of the Southern Pacific Railroad divisions and every month they put in the neighborhood of \$125,000 in circulation. A new road is now being built through here which is booming business. All business men are looking forward to a successful year.

At Tombstone, Ariz., the Schieffelin, Paul Varners, manager, will have no early bookings

owing to the destruction of the electric plant, which will again be in operation Oct. 25. At a one-night stand Helena, Mont., can be said to be one of the best in the country, for its very performance of worth a large, well dressed audience can be seen crowding the capacity of the Helena Theatre, which is owned by John Cort, while it is under the direct supervision of George Miner. Mr. Miner is the best manager Helena's playhouse has ever seen and is popular. Mr. Miner has stated that the Helena public will have nothing to complain of in the way of good plays during the coming season. The Helena public is always looking for the best.

The prospects at Jamestown, N. D., are good as the crops are excellent, and they naturally means that times will be good in town. Mr. Beck, the Opera House manager, has planned to present many high-class attractions.

The outlook was never brighter at Cheyenne, Wyo., than now. The city has increased in population and Pat D. As House it has about 5,000 officers and men stationed there, while it is expected that an entire brigade will be quartered there soon. More than fifty per cent. of the commissioned and non-commissioned officers and twenty-five per cent. of the privates are theatre-goers. The Capitol Avenue Theatre is the only theatre in the city devoted exclusively to the best traveling attractions, and Manager Stabile has booked for the coming season about sixty of the very best companies and will probably add to this number during the season. This theatre is a one and two night stand.

At Laramie, Wyo., the outlook is much better than for the last three seasons, as the several factories and mills are again working full blast; everybody has money. The town has a population of 10,000 and there is over \$1,000,000 on deposit in local banks. People in Laramie are just as fond of good attractions as in any city in the world. The Opera House will be under the same management as for the last fourteen years.

After an unusually disastrous Summer for the theatre the Winter season at Salt Lake City opened auspiciously. The March Stock company has had up and down luck. It began the season at the Colonial with great success, but in the middle of July fell flat. A revival, with the addition of Blanche Douglas to the company, took place and another slump followed. The second revival, when the company was transferred to the Grand, has proved more lasting. The company has now begun a forty weeks' season and bids fair to prosper. The Salt Lake Theatre has done a big business. The Orpheum is also prosperous.

The outlook for a good theatrical season at Silver City, N. M., is bright. Business in general is on the mend and rumors are afloat that the Cavanaugh Copper Company's big smelter, located there, will open in the near future. The adjoining mining camps are now working full force, and with one or two exceptions all are enjoying a greater degree of prosperity than ever in their history. Bank deposits are now larger than for several years.

At Las Vegas, N. M., James S. Duncan, Jr., manager of the Duncan Opera House, has remodeled his theatre. The outlook is excellent.

THE COAST TERRITORY.

The San Francisco Prospect—Reports from Other Localities.

From the vigor and earnestness displayed in the preparation of the theatrical business in general for the Fall and Winter season at San Francisco one can see that it must be successful. With the competition of the local managers and the anxiety displayed by the Eastern managers, the public will enjoy excellent attractions, which always draw crowded houses here. With the contemplated change of the Valencia from a stock house to the Morris Valencia Syndicate, and the Shuberts pressing their way to establish themselves in San Francisco, already having a strong foothold in San Francisco, and the powerful Orpheum circuit, which controls at present the entire first-class vaudeville entertainment, it will be no exaggeration to say that the theatrical business will boom during the rest of the season of 1909.

Gottlieb and Marx will have a stronghold on the patronage of San Francisco by reason of the fact that their new theatre downtown will be opened Nov. 15. In this way the number one attractions from the East, while the Van Ness will present the number two companies that are sent from the East. In addition these managers, it is said, will control the bookings for the Garick Theatre. John Cort, by the first of the year, will have the Colonial in condition to play his attractions, and the American, having an excellent location, no doubt will have settled its differences and be sailing merrily on with attractive numbers. Whatever may be the present complication, Hoff Seely and J. Charles who are in control of the Valencia, will not only have powerful attractions at the Valencia, but will also control downtown houses in which will be given plays different from those presented at the Valencia. The Valencia people may have a bit of the advantage by reason of the fact that J. Charles Green owns nine-tenths of all the bill posting privileges on the Pacific Coast, and he no doubt will make a personal sacrifice for the welfare of the houses in which he is interested. Samuel Lovrich and Harry Campbell, who are faithful managers of the Princess, will see their way clear to avoid any complications, and will do their quota of business presenting musical sketches for the remaining season of 1909, unless Mr. Meyerfield and Mr. Seely and Mr. Green match their interests in the Princess against one another. The Alcazar stands alone and prominently with an excellent stock company and a large following. They will without doubt have a big season in their present location, and will have no occasion to long for a downtown location. Fred Belasco who is the proprietor of this house, has the able assistance of George Davis as manager, and Edward Belasco, who looks after the financial end of the enterprise. The Fall season of this house has already been fairly launched, and all material has been accumulated for the long run that is to follow.

At Los Angeles the regular houses will continue as heretofore. The Belasco will house its usual capable stock company. Fred Magrane has succeeded Miss Holmes as leading lady. The Shuberts, having acquired a ten years' lease of the Auditorium, opened it Aug. 30 with *Going Home*. Hereafter all attractions at this theatre will run two weeks. This is made necessary by the increasing patronage. The Burbank Stock company continues its successful career with the most recent successes that are released for stock. Los Angeles is showing its appreciation by capacity attendance. At the Mason the attendance has fallen off because of the inferior companies that are trying to play

(Continued on page 11.)

GIRL FROM RECTOR'S, THE (City).
—Al. H. Woods, proprietor. Gertrude Milling-
ton, George Anderson, Elita Proctor Otis. News

RICHMAN, CHARLES.—Ida Conquest, Hals Lawton, Mabel Howland, Vera Finlay, Florence Robertson, May MacKenzie, Heera May, Jane Rogers, Harriet Anderson, Alma Dudley, George Nash, William H. Boyd, Frank



THE COLLIE BALLET, IN THE TOP O' THE WORLD.

Kingdon, W. G. Mason, Frank Dekum, Ferdinand Gottschalk, Frederic Santley, Willis Martin, Elmer Bowman, Al. Johns, C. Arthur Rhone, Peter Staples, W. Jackson, George Hamilton, Mrs. Sedley. Opening date, New York city, Sept. 7.

RIGHT OF WAY, THE.—Fred Block Company, proprietors. William F. Kirk, Roland Haskins, Eli Markworth, Hallett Thompson, Carl Blackwell, J. Francis Dillon, P. Aug. Anderson, Helen Ward, Dumont C. Lewis, Robert Fulton, DeWitt Peters, Edward Doremus, Nelson Harper, Genevieve Dean, E. R. Keene, J. J. Kennedy, Arlene Hackett, Gene LaMotte, Edwin S. Golding, Edgar Norris.

RINGMASTER, THE.—Sam S. and Lee Shubert, Inc., proprietors. Ruth Brodsky, Burke Patrick, Ralph Dean, Edward Emery, George Howell, Laurette Taylor, Osa Waldrop, H. S. Northrup, Marion Ballou, Frederick Burton, William Russell, George G. Roberts, Willis Martin, Charles D. Pitt, Lucius Henderson, Grant Clarke, Vernon Wallace. Opening date, New York city, Aug. 9.

RINGMASTER, THE.—Sam S. and Lee Shubert, Inc., proprietors. Stewart Lithgow, manager; Charles Rowits, advance agent; C. Thornton, carpenter; J. G. Cochrane, electrician; J. Goutmarch, properties; Frederick Montague, F. A. Yelvington, Robert Galliard, Robert Barlow, Alice Weeks, Rosamond Carpenter, Clara Coleman, Anna Grant Raymond Nye, Francis Leonard, Harvey D. Crosby, John Watts, Charles Glocker, Raymond Bloomer, Fred Smith. Opening date, Louisville, Ky., Sept. 13.

RIVER PIRATES, THE.—Al. H. Woods, proprietor. George F. Whitaker, Henry Frey, Carl T. Jackson, Walter Richardson, Martin A. Somers, Jack Brown, Walter Mason, David Jerome, Max Winters, Edith Bellows, Mable Vann, Edith Gray.

ROBERTSON, FORBES.—Sam S. and Lee Shubert, Inc., managers; Fred W. Permal, stage-manager; Forbes Robertson, Haldea Wright, Evelyn Weston, Molly Pearson, Madam Avery, Kate Carlson, Mary Ralph, Alison Skinner, A. G. Poulton, Allen Thomas, David Powell, Montague Rutherford, Alexander Camy. Opening date, New York city, Oct. 4.

ROBSON, MAY, IN THE REJUVENATION OF AUNT MARY.—L. S. Bire, proprietor; J. W. Stanley, manager; John B. Doris, business-manager; George F. Hall, stage-manager; May Robson, Faye Ousick, John McMahon, Nina Bayville, Harry Cowley, Jack Horner, Arthur Deering, Paul Decker, Lela Thompson, Harry Jones, Lester Wallace, George F. Hall, Josephine Daly, Grace Morse.

ROYAL SLAVE, A.—George H. Bubb, proprietor and manager; Harry Bubb, business-manager; Robert McDaniel, advance agent; Cleaton Sawyer, treasurer; George O. Solomon, stage-manager; May Fitzgerald, musical director; Irene Solomon, Lillian Wallace, Mancel Snyder, Walter Dubbick, Lester E. Calvin, Neil Loomoy, George Fitch, Roy Sherman, John Lane, Thomas Burt, Robert E. Rae. Opening date, Alpena, Mich., Aug. 14.

RUSSELL, LILLIAN, IN THE WIDOW'S NIGHT.—Joseph Brooks, proprietor; George Frederic Hinton, manager; Theodore Mitchell, business-manager; T. Hayes Hunter, stage-manager; H. R. Fowler, stage carpenter; Charles King, property master; John Wright, electrician; Lillian Russell, Frederick Truesdell, Joseph Tuohy, Julius McVicker, Morgan Wallace, Sydney Booth, John O'Hara, Samuel Burton, Daniel Fitzgerald, C. F. Dore, T. Hayes Hunter, Susanne Westford, Jessie M. Hickey, Mona Mayo, Mabel Greet, Helen Ross, Margaret Maclyn, Ellen Mortimer. Opening date, New Haven, Conn., Sept. 10.

ST. ELMO (No. 1 Co.).—Vaughan Glaser and Company, proprietors; Milton E. Hoffman, general manager; John D. Stanton, business-manager; Colonel Sumner Burroughs, advance agent; Frederic Harold, stage-manager; Martin L. Alsop, T. Ashton Magrane, Dick Hoffman, George Sylvester, Frederic Harold, Lawrence Antrim, Charles Dillon, Leonora Bradley, Mar-

ta Outman, Grace Ady, Elia Herold. Opening date, Indianapolis, Ind., Aug. 20.

ST. ELMO.—Maurice Wilkinson, Frederic Hardy, Lissy Hall, Katherine Rayford, Dorothy Crane, Roberta Brennan, Marie Fort.

SAL, THE CIRCUS GAL (featuring Vivian Prescott).—A. H. Woods Productions Company, proprietors; Lewis Donasetta, manager; Louis Hartman, stage-manager; Vivian Prescott, Lela Davis, Margaret Meredith, Edith Ortega, Louis Hartman, Louis Herbert, Artie Herbert, Leo Ortega, J. Angus Gustam, John L. Flator, Edward Feiz, John Hewitt, Trus S. James, Donasetta Troupe, Charles Chaney, Fred Leturney, Louis Bauman. Opening date, Brooklyn, N. Y., Aug. 7.

SERVANT IN THE HOUSE, THE.—Henry Miller Company, proprietors; Walter Collier, manager; John Roebey, business-manager; Lizzie Hudson, Collier, Francis Jordan, Creston Clark, Charles Dalton, George S. Irving, George Harrison Carter, Henry Travers. Opening date, New Haven, Conn., Sept. 20.

SERVANT IN THE HOUSE, THE.—Henry Miller Company, proprietors; Gilbert H. Miller, manager; Frank P. Morse, business-manager; Edith Crane, Jessie Ghendinning, Wilfrid L. Roger, Tyrone Power, David Giansford, George W. Wilson, Harold de Becker. Opening date, Buffalo, N. Y., Sept. 13.

SHADOWED BY THREE.—W. F. Mann, proprietor; Harry Mack, general manager; Harry J. Jackson, company manager; E. H. Little, advance agent; Wilbur S. Christy, stage-manager; Fred Conner, mechanic; Martin Kahner, properties; Harry J. Jackson, Wilbur S. Christy, Hooper Atchley, C. H. Hennella, Ted Woodruff, Claude M. Holland, Charles Hart, James Maher, Fred Erickson, Fred Conner, Martin Kahner, Sam Hogg, Gus Miller, John Goodman, Bertha Leger, R. W. Little, business-manager; Frank L. Whitbeck, advance agent; J. W. Nickolds, stage-manager; Cecil Spooner, Frank Peters, Harry L. Dunkinson, Richard Purdon, Belle Gaffney, Jean Galbraith, William Pinkham, Edward Dunder, Darrel Pinton, Rita Villers, Rita Scott, Florence Clarwood, Emma Schaefer, John Horn, George Beebe, J. Martin, F. L. Bursaw. Opening date, Yonkers, N. Y., Sept. 6.

SPOONER, CECIL, IN THE LITTLE TERROR.—Charles E. Blaney Amusement Company, proprietors; Charles E. Blaney, manager; Frank L. Whitbeck, advance agent; J. W. Nickolds, stage-manager; Cecil Spooner, Frank Peters, Harry L. Dunkinson, Richard Purdon, Belle Gaffney, Jean Galbraith, William Pinkham, Edward Dunder, Darrel Pinton, Rita Villers, Rita Scott, Florence Clarwood, Emma Schaefer, John Horn, George Beebe, J. Martin, F. L. Bursaw. Opening date, Yonkers, N. Y., Sept. 6.

SPORTING DEACON, THE.—Joe Turner, W. H. Squaw Man, THE.—Lieber and Company, proprietors; George W. Wilton, manager; J. E. James, business-manager; W. J. Kane, stage-manager; Henry M. Hicks, Mabel Van Buren, Gertrude Price, Eleanor Hunter, Frank E. Putley, George H. Wendon, Robert Gordon, Cecil Kingstone, Sidney W. Borow, Charles Mylott, George W. Dero, N. S. Wood, Anthony Carlingham, Thomas J. Madden, Logan Paul, Joseph Stanhope, Thyllis Morton, Helen Chaffin, C. Henderson, W. J. Kane, Harry A. Joseph, Gus Stinson, Frank Worth, George Shelby, Margarette Chieffo, G. H. Wender, F. G. Donald, Carroll Daly.

STARR, FRANCES, IN THE EASIEST WAY.—David Belasco, proprietor; Benjamin F. Bowser, general manager; Will J. Dean, stage director; Langdon West, stage-manager; Edward H. Robins, Joseph Kilgour, William Sampson, Frances Starr, Beatrice Morgan, Violet Rand.

STEWART, MAY.—J. E. Cline, manager; May Stewart, Walter Vernon, Joseph Lehman, Charles J. Conrad, James Heath, Linda Herbert, Ernest A. Elton, Gus A. Howard, Joseph DeGrasse, Marie Hood, Herbert Van Dusen, Harry Skelton, Frederick Hartford.

STRONGHEART.—A. S. Stern and Company, proprietors; W. G. Thibault, manager; Matt Smith, business-manager; Frank T. Lynch, stage-manager; Leo Fields, property man;

Charles Doherty, stage-manager; Burton L. King, Charles Doherty, Walter Connolly, William Stafford, Robert Lothian, Charles H. Henderson, Martin Brown, Robert Lee Allen, Wheeler Oakman, Richard Stoneleigh, Albert Perley, George H. Green, Emma Williams, Miss Bohan, Adeline Lane, Nell Winter, Grace Crawford. Opening date, Haverhill, Mass., Sept. 6.

SUCH A LITTLE QUEEN.—Henry B. Harris, proprietor and manager; Jessie Ralph, George W. Barnum, Elsie Ferguson, Louis H. Grisel, Francis Byrne, Ralph Stuart, Eleanor Lawson, Frank Gillmore, Gertrude Barrett, Marion Little, Stanley G. Wood, William Caban, Neufke Johnstone, Arthur W. Cline, A. W. Neundorff. Opening date, New Haven, Conn., Aug. 27.

SULLY, DANIEL, IN THE MATCH-MAKER.—William D. Reed, manager; Daniel Sully, W. J. Nelson, W. A. Peacock, Carl Fleming, George D. Davis, Adolph McGarrity, Mary Carwin, Margarette Gals, Laura Frank, Edna Cochrane.

SUNNY SOUTH.—J. C. Rockwell, proprietor and manager; J. W. Turner, H. Mitchell, P. Williams, Westley Day, A. Johnson, Cliff Brooks, B. Edmunds, George Thomas, U. Russell, Dalar Fox, Louise Mitchell, Gertrude Holden, Sadie Williams, Louise Turner.

TEMPEST AND SUNSHINE (Southern).—W. F. Mann, proprietor; Harry Mack, general manager; Harry C. Bannister, business-manager; W. R. McCawley, advance agent; H. Sims, musical director; Crystal Vissard, Dixie Lee, Minnie Pearl West, Claud Nelson, R. E. Edmondson, A. J. West, Harry Belmar, Charles T. Small, H. C. Bannister, Fred Taylor, W. R. McCawley, Fred Scheile. Opening date, Aurora, Ill., Aug. 20.

TEMPEST AND SUNSHINE (Western).—W. F. Mann, proprietor; Howard Brandon, business-manager; Charles A. Koster, representative; H. F. Wilson, carpenter; James Rice, electrician; William Brady, master of properties; Dolce Melrose, Pearl Scott, Mattie Fitzgerald, Lee Phillips, Cal. L. Uhl, Thomas Fitzgerald, Fred Lewis, James Barrett, Jack Campbell, Frank Carter.

TEMPEST AND SUNSHINE (Eastern).—W. F. Mann, owner; Harry Mack, general manager; A. J. Woods, manager; Ben F. Walcott, advance agent; Marvin Landrum, stage director; Olga Marion, Gertrude Holland, Archie Lockridge, Roy Lamarr, Blaine A. Darnold, Jack Dougherty, Marvin J. Landrum, Howard Worth, Jennie McAlpine, Louis Small. Opening date, Chicago Heights, Ill., Aug. 8.

TEMPEST AND SUNSHINE (Western).—W. F. Mann, owner; Harry Mack, general manager; Richard Chapman, manager; Erwin Huffman, advance agent; Marie DeLeon, Viola Barclay, W. R. Darcy, E. S. Ross, Robert Perlin, Lillian Black, Fred Bennett, J. C. Kilne, Dick Chandler, Harry Oswald. Opening date, Cambria, Wis., Aug. 16.

THIRD DEGREE, THE (Co. C).—Henry B. Harris, proprietor; James Seely, Charles Hill, William Malcolm Duncan, Jack Ellis, George Seybolt, Lawrence Edinger, Frederick Malcolm, Manton W. Chambers, Thomas Burke, Arthur Holt, Marion Kirby, Irene Oshier, Eleanor Lyons.

THIRD DEGREE, THE.—Henry B. Harris, proprietor; James Seely, general manager; Harry Allen, acting manager; Robert W. Priest, business-manager; Paul Everton, T. L. Coleman, Walter Thomas, Alfred Moore, Francis Ross, E. A. Eberle, H. H. Foreman, A. H. Symmons, Ralph Ramsey, Ed Lyman, E. F. Kendall, Veranda Wilson, Margaret Drew. (Co. B.)

THOMAS AND ORANGE BLOSSOMS.—Rawland and Kane proprietors; S. E. Lester, manager; Alfred L. Phelps, advance agent; Peter Pann, stage-manager; Christine Le Morne, Marie Loney, Adelyn Howard, Adeline Elliott, Peter Pann, D. Roy Garfield, Ed Wynn, Harry Walker, H. A. Murray, Ed Walton. Opening date, Delavan Lake, Aug. 21.

THURSTON, ADELAIDE.—Francis E. Hope, proprietor and manager; William Love, business-manager and advance agent; Adelaide Thurston, May Donohue, Pauline Schardt, Eva Thurston, Frank Dawson, Weston Saunders, George Wright, Jr., Frank Conway, Herman Norwick. Opening date, Newport News, Va., Sept. 9.

TRAVELLING SALESMAN, THE (Co. B).—Henry B. Harris, proprietor; George Laak, business-manager; A. A. Dechman, advance agent; Miriam Nesbitt, Clifford Stark, Daniel Jarrett, William Schroeder, Bob Blake, James O'Neill, Jr., Theodore Kehrwald, Samuel Blackford, Diana Hammett, Wilfrid Hampton, Marion Stephens, Russell Hampton, Lawrence Sheehan, Guy B. Hoffman.

TRAVELLING SALESMAN, THE (Co. C).—Henry B. Harris, proprietor; Elizabeth Mason, Janet Hackett, Florence Hackett, Albert Hackett, E. C. Turner, Gibson Burton, Joseph Sullivan, Ronald Oughlan.

TURNER, WILLIAM H., IN THE SPORTING DEACON.—Charles E. Blaney Amusement Company, proprietors; Charles E. Blaney, manager; Marlborough Hardy, business-manager; R. A. Fisher, advance agent; Charles Hartley, stage-manager; William H. Turner, Butler Manderville, Harry Fisher, F. O. Dillabough, Neil Barrett, Laura Stone, J. J. Flanagan, George Williams, Louis Manning, Edna Yeager, Beth Kaufman, Maud Amanda Scott, H. H. Whall, Earl De Fay, Roy Smith, E. P. McCoy. Opening date, Bridgeport, Conn., Sept. 2.

UNCLE DAVE HOLCOMB.—William Lawrence, proprietor; John Himmelfin, manager; A. H. McKee, business-manager; J. H. Washburn, advance agent; C. L. Chomson, advance agent; W. H. Roche, stage-manager; Charles J. Newton, master mechanic; William Yost, master properties; William Lawrence, Marion Shirley, Lily Cartwright, Mrs. Anna Inman, Coring Lohr, Marie Scott, W. H. Hummingway, W. H. Roche, Fred Kelley, L. T. Maran. Opening date, Schenectady, N. Y., Sept. 3.

UNCLE JOSH PERKINS.—D. B. Kennedy, S. L. Jamison, Boyd C. Decher, Harry E. Austin, Jack Bell, Victor Jacquet, Chick Edwards, Grace Decker.

UNCLE TOM'S CABIN (Stanton's No. 1).—Leon W. Washburn, proprietor and manager; Thomas Wark, advance agent; William Hedger, treasurer; George Wilson, stage-manager; L. C. Schermer, musical director; Mrs. Leon W. Washburn, Mae Bell (Baby Bernardino), Velma Switzer, Ada Bewley, Solma Kenton, Cassa Jackson, James H. Gray, Frank Miller, William Armstrong, E. B. Sarago, Barney Castle, Miles Nelson, Lloyd Campbell, Stephen Benson, Ben Noar, George Wilson, Lew Becker, Harry Papp, Willie Wyckoff, Ed Lawson, Master Mable Holmes, M. R. Smith, T. E. Campbell, L. V. Coppello, C. H. Miller, I. C. Schermer, A. A. Ward, L. J. Pelt, A. Neag, W. Stenson, J. W. Crocker, Barney Castle, J. B. Horn, H. R. Williams, F. Balle, I. Thieries, A. W. Murry, Fred Bennett, James H. Gray, John Ritter, Ed Ritter, A. A. Lawson, Horace Pent, Moss Braxton, George Wright, William Wyckoff, Arthur Palmer, Harry Gilmore. Opening date, Hackensack, N. J., Aug. 28.

UNDER SOUTHERN SKIES.—Harry Deol Parker, proprietor and manager; Joseph McKover, acting manager; Charles Mark Thall, business-manager; John S. Burke, stage-manager; W. W. Ross, carpenter; Harry G. Smith, properties; Will Mathison, electrician; John T. Burke, Marion Drexel, Marie Stagnall, Joseph Foster, Rollin T. Holden, Harry H. Culbertson, Bernadina Olsen, George R. Stigma, Adrian C. O'Arcy, Alice Duprey, Evelyn Finlay, Mabelle Gibson, Kate Morris, Jack A. Ross, Paul F. Oliver, Emily Burke, Alice Trotts, Lily Sinclair, R. D. Sherman, Walter Howard, Thomas Townsend, Olive Brown, Rita Long. Opening date, Cleveland, O., Aug. 18.

VIA WIRELESS.—Frederic Thompson, proprietor; Charles T. Sullivan, manager; C. D.

Clara Thompson, Maud Hallett, Sadie Lambert, Nora Foster

GIRL QUESTION, THE (Co. A).—H. H. Fraser, Inc., proprietor; W. McGowan, manager; Smith Turner, business-manager; Charles

Brandon, agent; C. C. Glucas, stage-manager; Sam Hunsaker, carpenter; James Leahy, electrician; B. J. McInerney, props; Madam Hunsaker, wardrobe; Jack Goodall, master of transportation; Herbert Hancock, musical director; John L. Kearney, Helene McGowan, Virginia Stuart, Dorothy Maynard, C. C. Glucas, Justin Cooper, Lawrence Williams, Robert William, William H. Jenner, Billy Cook, Anna Hoffman, Carrie Leonard, Dolly Parker, Bud Parker, Elizabeth Yeat, Florence Gibson, Evelyn Shaw, Lena Lipps, Eva North, Beatrice Winslow, Marie Naskow, Lillian Lora, Dorothy Steele, Eva Williams, Bonnie McAllister, Nancy Cyrus, Ray Midgley, Jack Maurer, Jerry Simon, Lee Briscoe, Jack Goodall, Ike Oliver, Charles Milder, Charles Hammond.

GIRL QUESTION, THE (Co. B).—H. H. Frase, Inc., proprietor; David Seymour, manager; Charles H. McKinney, business-manager; Samuel Ross, stage-manager; Louis Philbrook, musical director; James Mullin, carpenter; Frederic Thomas, electrician; Adolph Knoll, properties; Mrs. James E. Sullivan, wardrobe; Harry Short, Frederic Bernard, W. H. Thompson, Alex. B. Francis, Sam Rose, Joe Evans, Jack Fox, Jennie Victoria, Lillian Leonard, Louise Aubert, Alice Sullivan, Trilzie Vetteli, Marie West, Nellie Ward, Anna Grete, Leslie Meredith, Harryette Harris, Lotta Grete, Eunice Philbrook, Florence Pemberton, Jane Della, Stella Hillard, Jane Muschette, Ernestine Kraft, Lella Westworth, Nellie Scott, Hilda Holbrook, Genevieve Thomas, Gertrude Weaver, Grace Mooney, Eva Gashell, Mortimer Scheffer, Jack Williamson, Jerome Simon, Frank Rogers, Edward Harris, Frank King, Marshall Young.

GIRL THAT'S ALL THE CANDY.—H. P. French and B. M. Garfield, proprietors; H. M. Garfield, manager; H. P. French, agent; H. M. French, stage director; K. Brown, musical director; B. H. Welsh, master mechanic; Earl Taylor, electrician; B. L. Vanderhoof, properties; Madame De Shon, wardrobe mistress; Ed Muer, George A. Clark, H. L. Richardson, George Gaudet, Billie Prichard, H. E. Dawson, Juliette Muer, Pansy Walden, Laura Lewis, Cleo Gaudet, Avigil French, Bernice Cunningham, May Allen, Hazel Case, Gusie Welsh, Mabelle Dart, Florence Berry, Dorothy Darling, Lala Shively, Ruth Berry, Lucie Talma, Harriett Hancock, Babe Blonden, Vivian Randall, Nora Carr. Opening date, Lansing, Mich., Sept. 6.

GIRLS WILL BE GIRLS.—Delemaster and Norris, Inc., proprietors; Harry Greenway, manager; Charles Callahan, business-manager; M. Kuhn, advance agent; Dan Marble, stage-manager; Leopold Funkenstein, musical director; Will Mandeville, William Williams, Arthur Newman, Dan Marble, Harry Cassey, Charles Newman, George Nagle, Charles Klenblich, Anita Ariles, Jessie Church, Gwendolene Coate, Daisy Ward, Helen Ward, Frankie Barrington, Helen Drew, Marguerite Quinn, Florence Quinn, Leah Andrews, Beatrice Cernade, Anna Bain, Helen Nelson, Melodie Simakoff, Cecil Burton, Archer. Opening date, Allentown, Pa., Aug. 28.

GOLDEN GIRL, THE.—Mort H. Singer, proprietor; S. W. Combs, manager; Harry W. Bell, business-manager; George Butler, carpenter; V. P. Bennett, stage-manager; Hugo Marks, musical director; R. G. Davidson, properties; Earl Mountain, Joseph Niemeyer, Daisy Lyrie, Clyde Hall, Bert Powell, Franklin Farnum, Mina Davis, Jimmy Lucas, Harry Nilsen, Charles Horn, Peter Raymond, Marie Flynn, Sydney Craven, Joseph Snyder, James Berry, Lew H. Fuller, Grace Sparks, Anita Osgood, Virginia Marshall, Florence Ancker, Maxie Carpenter, Lee Johnstone, Nellie Marks, Edie McGrath, Murr McCarthy, Olive Horner, Olive Carow, Gladys Eymen, Dixie Avery, Bertha Alnsell, Pearl Russell, Florence Monroe, James Barry, Earl Buck, Harry Edwards, Clarence Whipple, Leon Moran, George Minnich, Herb Leonard, Edward McHenry, Ted Williams, Harry Jones. Opening date, Joliet, Ill., Sept. 3.

HAVANA (Road Co.).—Sam S. and Lee Shubert, Incorporated, proprietors; Walter L. Heath, Helen Bertram, Hattie Arnold, Hadden P. Clifford, Lillian Fitzgerald, Edith O'Grady, Louise Southern, Marie Flood, Ninon Duval, Rosalind Henley, Jack Raphael, Rustie Smith, Harry H. Meyer, Arthur G. Demaree, J. Junni, Davis, Sherwood Alston, Lester Templeton, Edmund T. Kerr, Thomas Shannon, Herbert Hall, George Cronch, Albert Smith, C. W. Risley, Irwin M. Emmer, George E. Mack.

HAVANA (Casino company).—See Powers, James T.

HITCHCOCK, RAYMOND.—Cohan and Harris, proprietors; Charles F. Brown, manager; Tom Whyle, stage-manager; George Nolan, agent; Mrs. Revare, wardrobe; Mrs. Lester, assistant wardrobe; Harry Johnson, carpenter; John Grubb, assistant carpenter; Joseph Magnolia, electrician; Fred Thomas, assistant electrician; James Doria, properties; James Bramlet, assistant properties; K. Weizelbaum, musical director; Raymond Hitchcock, Stanley Ford, Scott Welch, George Lydecker, Flora Zambelli, Mark Sullivan, Lora Lieb, Frances Gordon, Maude Moran, William Ford, Moore, Dale Harris, Lynn Cody, Harlowe, Wright, King, Weinberg, Stearns, Davies, Hovey, Barber, Glover, Habbis, Karpis, Shields, Johnson, Gordon, Tucker, Rand, McShane, Misses R. Leslie, Gordon, Stanley, Hoffman, Moore, B. Bertrand, Lytle, Gilbert, Marsh, De Witt, Thorne, Leason, Heath, Davies, Beaumont, Ross, Leichman, I. Meyer, D. Meyer, Caldwell, Howland, Livermore, E. Bertrand, P. Leslie, Leveridge, Wilson. Opening date, Cleveland, O., Aug. 30.

HONEYMOONERS, THE.—Francis X. Hope, proprietor and manager; J. V. Hope, acting manager; Charles Connors, advance agent; Grant Hoag, carpenter; Harold Hoag, properties; Chester Guyer, electrician; Harry Stuart, Beatrice Merrill, Basile Marlowe, Rosa Gidea, Minnie Pittard, Thomas Hearn, Arthur Morse, Daniel Sullivan, J. A. Curtis, Frank Hines, James Fleming, Helen Hanson, Florence Press, Stella Gordon, Ruth Myers, Grace Denmore, Grace Halstead, Vic Spicer, Myrtle Bliss, Florence Stearns, Lottie Wilson, Helen Dalton, Katherine Stuart, Donald Sterling, Louis Cohen, Edward Schwartz, A. H. Willis, Harry Parsons, F. B. Craddock, Bert Hagan, Madame Sherwood. Opening date, Plainfield, N. J., Sept. 3.

HONEYMOON TRAIL.—Mort H. Singer, proprietor; Harry Chappell, manager; Walter D. Rott, business-manager; Frank Beresford, stage-manager; Hampton Durand, musical director; Bert Baker, Louis Kelso, Carl George, Frank Beresford, George Averill, Joe West, Ed Trout, Charles Hales, William Leonard, Rider, Carl John Chapman, William De Pont, Joseph M. Birch, Frederick W. James, Benjamin Gill, Francis O'Harry, William Kenna, Martin Beebe, Robert Campbell, Mabel Melville, Maud Potter, Arline Bolling, Adrienne Kevell, Margaret Lotts, Margaret Hall, Dolly West, Maud McLean, Elizabeth Lottin, Adelaide Jackson, Bernatta Lindo, Rita Berry, Helen Collins, Jessie Everett, Mabel Rott, Leslie Wilson, Ethelred Dudley, Doris Hill, Maile Clifford, Maile Bertricks.

Myrtle McClood, Louise Hoffmann, Emily Stander, Della Durand, Pearl Sargeant. Opening date, Joliet, Ill., Aug. 20.

KEY, MIKEY AND JAKEE ABROAD.—Harrington and Sale, proprietors; Ed Harrington, stage-manager; Chas. Cundiff, musical director; Ed Harrington, Emil Kruschke, Ed Vaughan, Oris Knight, Mosely, Charles Connors, Edna Benson, Daisy Naudia Melville, Grace Burpore, Dorothy Newman, Helen Drosser, Elsie Moore, Florence Evans, Mabel Simon, Bessie Temple, Nellie Angier, Gladys Mullen, Dorothy Devine, Veda Peck, Evelyns Grey.

IN PANAMA.—Al. Rich Production Company (Inc.), proprietors; Al. Rich, manager; Louis J. Fosse, agent; Leo H. Rich, treasurer; Oscar Lockstone, musical director; H. S. Brummell, stage-manager; Samuel Sigman, assistant stage-manager; Charles Sailer, stage carpenter; George Addington, electrician; Frank Merchant, property master; Mrs. Laura Larkins, wardrobe mistress; Gus Adams, George Gohl, Philip Lehigh, Frank Holmes, H. S. Brummell, E. E. Hartley, Michel Curran, J. Woodford Ray, Fred Munsey, Jack Coleman, Edward Marlow, Ernest Meyer, Ralph Johnson, Sibel Brennon, Enita Julius, Kitty Reiter, Daisy Delmar, Josephine Carter, Emily Leask, Hattie Moore, Evelyn Weber.

JOY RIDER, THE.—see George Sidney, **JUST OUT OF COLLEGE.**—Gus Rothen and Robert Campbell, proprietors; Robert Campbell, manager; Joseph W. Frankel, advance agent; Joseph Wigham, stage-manager; Mort Weinstein, musical director; William A. Mortimer, George C. Denton, George H. Ricketts, William C. Miller, Norman J. Grey, Samuel

Mayne, Daisie Traylor, Grace White, Violet Warner, William Friend, W. Herman West, Osborn Clemson, Charles J. Udell, Frederick Jones, Richard Manning, Arthur Mooney, Charles Ross, Robert Bagley, William Gaunt, Will Lyons, John Donnelly, Will Hodgins, Walter Wyahlyeth, Edward Townsend. Opening date, Poughkeepsie, N. Y., Sept. 2.

KNIGHT FOR A DAY, A.—H. H. Frase, proprietor; Bert K. Wilbur, manager; Charles P. Salisbury, business-manager; George Shirley, agent; Beam Snyder, carpenter; R. S. Jeffers, electrician; William Roth, assistant electrician; John L. Talbert, props; Mrs. Wilbur, wardrobe; L. Kluge, master of transportation; Howard Cook, musical director; Grace De Mar, Ruth Florence, Edward Hume, Isabelle Winlocks, Mildred Conside, Edw. D. Lynch, Bud Branan, Forrest W. Cleveland, Frank Cameron, Mabel Shaffer, Margaret Kruger, Ethel Lancaster, Grace Wilder, Bell Dale, Mabelle Land, Edmond Woodward, Ruth Belmont, Vesale Paxton, Mabel Aulston, Marjelle Summers, Nettie Smythe, Dorothy Fay, Sadie Merrield, Edythe Kennedy, Crystal Lewis, Mona Roth, Violet Linest, C. F. Williams, Percy Bacon, R. O. Burgess, Louis Kluge, G. Hurlock.

LAND OF NOD, THE.—The Land of Nod Company, Inc., proprietors; Anna McNabb, Marion Archer, Bessie Merrill, Richard Fulton, Nelson Riley, Florence Sinnott, Robert La Londe, Knox Wilson, Nell McNeil, Claude Lightner, Dorothy Ellis, William Morgan, Louise Lytle, Douglas Wright, Jessie Carr, Mae Collier, Lillian Busch, Dollie DeViller, Belle Herber, Mona Stanley, Rose Janley, Helen Wagner, Helen Steele, Lyle Taxy, Julia Platt, Beatrice Wingfield, Bessie Andrus, Helen Everett.

Jules Bert, William King, Eddie Miller, Max Privat, Gessie Berry, George Mackey, Charles Hillman, George Weir, H. Morgan, Harry Elwood. Opening date, Wheeling, W. Va., Sept. 6.

LITTLE MISS MUFFETT.—Harris and Wells, proprietors; Bert Munroe, manager; W. S. Watts, business-manager; John C. Murray, stage-manager; George R. Kippie, assistant stage-manager; Lloyd Ogden, musical director; John R. Schultz, treasurer; Andrew Anderson, electrician; Bertha Ross, Mabel Wright, Jane Ross, Madeline Krinsky, Catharine Sullivan, Mary King, Marjorie Rutledge, Nan Newcomb, Mary C. Baker, Margarette Boyne, Madge Dunbar, Stella Baldwin, Jean Manger, Al. Weston, Langdon Gordon, Sarah Gross, John C. Murray, George R. Kippie, Bert Munroe, Helen M. Vandergriff.

LO—The Harry Askin Company, Inc. proprietors; Harry Askin, general manager; William E. Burdock, general representative; John J. Garrity, acting manager; O. H. Heale, John J. Merriman, musical director; John E. Young, David Kirkland, James A. Reynolds, Robert Wilson, George E. Lemming, Harry Jones, Guy Primrose, J. R. Wallace, Dorothy Brenner, Elizabeth Goodall, Juliette Lange, Annie Hall, May Mayles.

LOVE CURE, THE.—Henry W. Savage, proprietor; Charles A. Shaw, manager; W. H. Wright, business-manager; Milton Pollock, stage-manager; Augustus Barrett, musical director; Charles J. Ross, Craig Campbell, Fred Frear, Joseph Allen, George J. Heale, James Horse, Arla Lacroix, Harry Hyde, Edie Brown, Eva Fallon, Alice Houser, Blanche Rice, Helen Rockefeller, Grace Waldo, George Fullman, Pedro Reddman, William Kaestner, Jack Bergman, George McDermott, Milton Pollock, Henry Russell, Emma McChesney, Grady McChesney, Kera, Black, McChesney, Van Sicla, Whiting, Grady, Schaefer, Miller, Misses Benson, Everett, Allen, West, Helma, Hart, Rockefeller, Campbell, Burnham, Stella, Temple, Barry, Rogers, Sanders, William Vitan, Richard St. Clair, Bell, Waldo, Quira. Opening date, New York city, Sept. 1.

NAN WHO OWNS BROADWAY.—THE, see Raymond Hitchcock.

NATINE IDOL, A.—D. V. Arthur, proprietor; Al. S. Roth, manager; George Henry Payne, advance agent; De Wolf Hopper, Harriet Hart, Ethel Dorey, George F. Moore, George Mack, George Backus, Frederick C. Truesell, Florence E. Courtney, William Jayne. Opening date, Norristown, Pa., Sept. 18.

MERRY WIDOW, THE.—Henry W. Savage, proprietor; Arthur S. Finney, manager; Henri Gressitt, business-manager; William Gaddy, assistant business-manager; Robert F. Vaughn, secretary; O. J. Vanasse, stage manager; Samuel Chadwick, assistant stage manager; Fred Gabronie, master mechanic; Edward F. Gately, electrician; John Aurig, assistant electrician; Edward McCray, master of properties; Charles Shiner, assistant master of properties; Pauline Chadwick, wardrobe mistress; Oscar Figan, Theresa Van Brune, George Damerel, Frances Cameron, John O'Donnell, Charles W. Kaufman, F. W. Helms, M. J. O. Briggs, Phyllis Brooks, William Stevens, Georgene Leary, Thomas Leary, Milton Oltos, John Rowe, Paul Felver, Murray D'Arcy, H. B. Kelen, Florida Bellaire, Ethel Gilmore, Caroline Stanley, Marjorie Fairbanks, Lily Holmes, Paula McDonald, Mildred Stokes, Blanche Curtis, Helen O'Neill, Misses Hughes, Leary, Woodford, Williams, Keener, Gardner, McChesney, Curtis, Southard, Messers, Rowe, Van Kirk, Payne, Lehar, Samster, Chadwick, Graf, Latash, Cramer, Lee, Misses Stokes, McDonald, Stanley, Bellaire, Brooks, Holmes, O'Neill, Fairbanks.

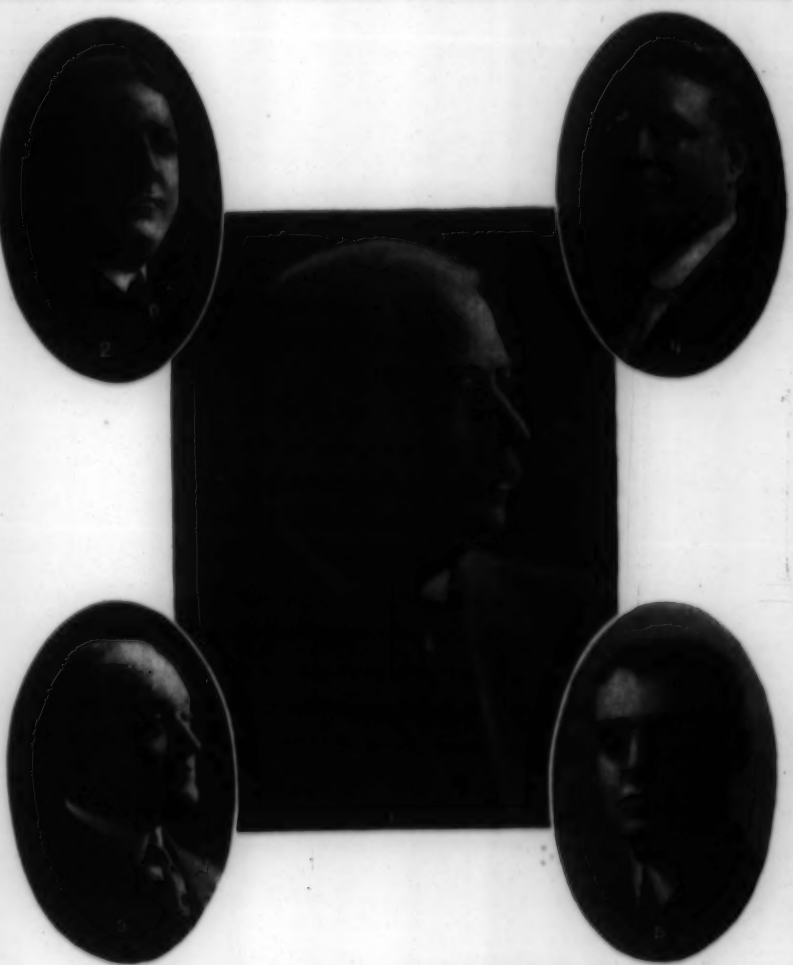
McFADDEN'S FLATS.—Baron and Wiswell, Inc., proprietors; H. C. Dittma, manager; Will B. Sheridan, stage director; William Marshall, carpenter; Tom Joyce, electrician; Lane, business-manager; A. L. Kocher, musical director; H. W. Van Tassel, properties; Mildred Hall, wardrobe; Arthur F. Connelly, Eddie Dale, Ellen Linton DeWolfe, Lottie West, Raymond, Lester DeWolfe, Mattie Boeman, Jack Lloyd, Will B. Sheridan, Howard Foster, Thomas Dwyer, H. W. Robinson, Frank Major, John LeMar, John Northup, Curtis Speck, Claude Speck, Alva Sheridan, Helen Sinclair, Dixie Beaumont, Adelle Wortman, Bessie Brown, Genevieve Gibson, Mattie Robinson, Lillian Flynn, Louise Pearson, Ethel Norris, Japie Murdoch, Dollie Darwood, Vickie Howard, Radio Sylvia.

MURPHY'S MATRIMONIAL BUREAU.—Billy Allen, proprietor; Joel Bright, Blanche Mori, Blanche Humphreys, Katie Kerner, John Huddleston, A. Gyle, Billy Allen, Grace Humphreys, Frankie Lawrence, Edith Lawrence, Katie Kerner.

MURPHY AND HEATH IN HAVTI.—Klaw and Erlanger, proprietors; George Sammis, manager; William Torrey, stage-manager; A. M. Longstaff, musical director; James McIntyre, Thomas E. Heale, Julius Ross, Lyons, Alfred Fisher, Carl McCullough, Fletcher Norton, Adele Rowland, Marion Stanley, Mabel Sealby, Jane Burby, Otto Johnson, John H. Pratt, Lena Merrill, William Frank, David Long, Fay Fortie, and chorus of sixty. Opening date, Cleveland, O., Aug. 23.

MIDNIGHT SONS, THE.—Low Fields proprietor; George A. Nichols, musical director; George A. Schiller, Joseph M. Ratliff, Harry Fisher, Dennis Moley, Taylor Holmes, Maud Lambert, Lotta Faust, Florence Martin, Linden Bradwin, George Monroe, Lillian Lee, Gus Ract, Vernon Castle, Gladys Moore, Marjorie Mosker, Berchard Dickerson, Nan J. Brennan, Helen Turner, Donna Gibson, Florence Cobia, Ella Reinhardt, Elizabeth Hawman, Louise Harris, Beatrice Liddell, Dorothy Matthews, Beppie McNeil, Ada Robertson, Daisy Carson, Grace Becker, Alice Kelly, Hans Allen, Clara Lloyd, Sara Luce, Adele La Pierre, Cassie Neade, Josephine Kernell, Margarette St. Clair, Lila Torrey, Mollie Marjorie, Lillian Leroy, Nellie Wilson, Florence Ross, May Allen, Edna Merrill, Pearl Ben-Yuss, Nellie Grant, Ode Williams, Ida Deery, Vina Gordon, Minnie Monroe, Regina Stone, Violet Devere, Raymond Strath, Alexander Gibson, Henry Dyer, Albert Ray, R. B. Hamilton, W. L. Hobart, Harry Wilcox, Jr., Frank Ellis, J. J. Keenan, Jr., William J. Kline, Edward Grant, H. V. Frost, Harry Prew, Gerald McDonald, R. J. Kirkwood, Billy Cohan, Earl Bruch, Fred Howard. Opening date, New Haven, Conn., May 12.

MOTON GIRL, THE.—Frank Hennessey, proprietor; William Raymond Hill, general representative; Frank C. Rhoades, business manager; Carroll C. Glucas, stage director; Ned Joyce, assistant stage director; George Calne, Elizabeth Brice, Adelaide Sharr, Bessie Franklin, Helen Adams, Stella Brown, George Faussett, George Mackey, Harry Jones, George Faussett, F. Cook, John Lorens, George Callahan, James H. Carson, Frank Ross, Robert O'Connor, George Lyman, Carroll C. Glucas, Ned Joyce, Charles Leach, Lora Wentworth, Lotta Simpson, Maude Tom York, Helen Sefton, Flora Christie.



1. Pat Short, manager Century and Olympic.
2. William Garen, manager Havlin's.

3. Dan Fishell, manager Garrick.
4. D. E. Russell, manager Imperial.
5. John B. Fleming, manager American.

ST. LOUIS MANAGERS.

Pat Short has served as manager of the Olympic and Century theatres since their erection. The Olympic was built in 1893, the Century in 1896. William Garen has served in all capacities, as player, stage-manager, press agent, and producer. He has been identified with all kinds of amusements ranging from the circus to the legitimate. He has acted as manager of Havlin's for fifteen years. Daniel S. Fishell was born at St. Louis thirty-two years ago. After traveling with various bands and circuses Mr. Fishell assumed the management of the Garrick five years ago. He will open

a new theatre here, the Princess, during the season 1910-11. D. E. Russell, of the Imperial, began his career in the box-office of the Grand Opera House in Milwaukee and then went to the Alhambra in the same city. After several seasons as manager of the Great Northern in Chicago he came to St. Louis seven years ago. John B. Fleming began his managerial career at Havlin's fifteen years ago. After seven years' service there he was transferred to the Grand, where he remained till he became manager of the American at the beginning of the present season.

Honan, Phillip Smith, Joseph Wigham, George Archer, Samuel Thompson, Louis Jensen, O'Donnell, Mort Weinstein, Margaret Ray, Martha Conway, Alice E. Adams, Edna Ross, Alice Andrus, Bernice Parker, Elia Valentine, Freda Haubiel, Edna Payne, Elsie Wood, Peggy Marial, May Green. Opening date, New London, Conn., Sept. 3.

KING DODO.—John Cort, proprietor; Charles A. Goeitler, manager; Richard Lambert, business-manager; Henry E. Smith, advance agent; Harry Cort, treasurer; Charles J. Udell, stage-manager; Richard Keisler, musical director; Henrietta Housen, wardrobe mistress; Eleanor Kent, Laura Millard, Ece Barnett, Mabel Bantz, Dollie Percy, Beatrice Mascotte, Hazel Jamieson, Margaret Langdon, Lillian La Pier, Florence Bernard, Anna Martens, Gertrude Bullock, Grace Speth, Neeta Maron, May Winner, Genevieve Canner, Maude Canner, Bulah Trudall, Marie Lyons, Thelma Goodwin, Edith Tre-

Dorothy Whitney, Katherine Georgia, Edith Elsonor, Mabel Francis, Bertha Gindon, Evelyn Kramer, Lottie Leslie, Mattie Nelson, Rose Tree, Mabel Vyrvan, Corinne Buck, Gladys Turner, Dorothy Dodd, Marion Archer, Grace Williams, Minnie Brown, Lillian Berry, Alberta Dorris.

LITTLE JOHNNY JONES.—Colonial Amusement Company, proprietor; Charles L. Crane, manager; H. A. Morrison, business-manager; Carl Martin, advance agent; S. Deane, treasurer; Harry Collins, stage-manager; H. B. Brown, musical director; Chad Huebner, Harry Morton, Amy Mortimer, C. H. Carlton, William Lafferty, Harry Thorpe, J. Roy Clair, Lou West, J. Wessman, Jennette Loren, Vera Edmunds, Edward Hahbert, Eva York, Walter Bernoldi, Mayme Morrison, Corolla Wall, Oryme Abbott, Verma Harrison, Maile Crawford, Lillian Neelam, Mabelle La Vere, Mable Hines, Irene Peasey, Blair Tyson, Emma Hyde, Ellen Hildes, Giln Shilling, Marie Vampay.

Chenault and J. M. Abrams, business representatives in advance; Edward Morrissey, stage-manager; Burns O'Sullivan, assistant stage-manager; Phil Lennon, master carpenter; Ned Macomber, assistant carpenter; F. J. Smith, properties; William McNamee, master properties; George Fuller, assistant properties; Addison J. Campbell, chief electrician; Joseph Shagness, assistant electrician; Edgar Robbins, George Drew Mendum, Edward Morrissey, Joseph Kaufman, J. E. Mitten, William B. Mack, Robert M. Wade, Maud Granger, John Salpino, Muriel Starr, Carl Harbaugh, Rose Allen, Lewis J. O'Leary, Francis D. McGinn, Elmer W. Brown, Arthur Ellsworth, Frank Monroe, George Holt, H. S. Mack, George Spelvin, Walter Higgins, Margaret Allen, Cyril Dinmore, Henry Hubbard, Margaret Ellsworth.

VOLUNTEER ORGANIST, THE.—Phil McCarthy, Charles Hasty, Hester Mace, Albert Kende, Florence White, Richard Hogan, Little Marjorie, Lillian Clifton, Martin Malloy, Henry J. Gohler, Willie Golden, Irving Glick, Bertha Harlin, Robert Harigan, John Bryant, Harry Yard.

WANTED BY THE POLICE.—Mittie-thal Brothers, proprietors and managers; Edmund Brown, business manager; Joseph Bond, stage manager; Harold Veeburg, Joseph Bond, Charles L. Danforth, Joseph Holicky, Al. Duane, Thomas Toner, Joseph Wilkes, Thomas Horton, Frank O. Morse, Charles S. Sands, Margaret Hagen, Helena Happort, Hattie Rempe, Frank Cason. Opening date, Philadelphia, Sept. 28.

WARFIELD, DAVID, IN THE MUSIC HALL.—David Belasco, proprietor. David Warfield, Augustus Aramlin, Francis Gaillard, Bernard Meyer, Oscar Kagle, William Ross, George Wellington, Alfred Hudson, Tony Beran, Charles K. Rivers, John V. Dalley, Thomas Gilbert, Maria Davis, Janet Dunbar, Marie Bates, Antonette Walker, Bertha Johnson, Marjorie Taylor.

WAY OUT WEST.—Meharry and Mahno, proprietors; W. J. Mahno, business manager; John Collins, stage manager; Forrest Cornish, business manager; George Bowen, carpenter; Joseph Gilroy, Edmund Carew, William J. Kohnan, Florence May, Mindel Kohnan, Grace Cahill, Della Clarke.

WHITE SQUAW, THE.—White Squaw Company, proprietors; John P. Sullivan, manager; W. W. Finney, business manager; Joseph Gilroy, stage manager; George Bowen, carpenter; Joseph Gilroy, Edmund Carew, William J. Kohnan, Florence May, Mindel Kohnan, Grace Cahill, Della Clarke.

WHITESIDE, WALKER, IN THE SWEET POT.—Lieber and Company, proprietors; Whiteside, Sheridan Block, Blair, Grant Stewart, Henry Vogel, Chrysalis Hone, Leonard von Ottener, Nellie Butler, Louise Muldener.

WIDOW'S NIGHT, THE.—see Lillian Russell.

WIDOW PERKINS, THE.—Glines and Ward, proprietors; Jack Glines, manager; Joe Alexander, stage manager; Earl Morgan, advance agent; Talbot, Frank Gruber, Henry Walters, Joe Alexander, Arleigh Williamson, Elizabeth De Boid, Elizabeth Kew, Al. Ward.

WILDFIRE.—Harry Doel Parker, proprietor; L. S. Leavitt, manager; E. J. Buckley, business manager; W. B. Woodall, stage manager; John Doyle, carpenter; Frank D. Darg, business manager; John Doyle, electrician; Julia Wood, Selma Harris, Bonibel Hay, Jeanette Wood, Will Archie, R. G. Edwards, W. H. Harkness, Wendall, John Cavannah, Bert D. Carter, J. K. Hutchinson, Charles Walton, Cecil Lyndon, Nick Avery, Knight. Opening date, Chicago, Ill., Aug. 29.

WILLIAMS, HATTIE, IN DETECTIVE SPARKS.—Charles Frohman, proprietor; William Postance, stage manager; Frank Harkness, Julian Royce, Edwin Neander, Percival Armer, David Torrence, Louis Hanson, F. Owen Harris, Kenneth Hill, Harry Barford, E. W. Lewis, William Postance, E. J. Norris, W. J. Burns, H. Burrows, Fred Chindman, W. Lippincott, Anne Meredith, Vira Stowe, Vida Croley Sidney, Mary Manly, Hattie Williams. Opening date, New York city, Aug. 23.

WILSON, AL, HILL, IN THE WILSON.—Al. Hill, manager; Edward Everett, advance agent; Chris Haumann, treasurer; Richard B. Milloy, stage manager; H. J. Langford, musical director; Al. H. Wilson, Irma La Pierre, Florence Stover, Ada Beverly, Lillian Van Arsdale, May Rutland, Peter Rutland, Baby Olive Wright, T. Shaw, B. Lovett, Mr. G. H. B. Milloy, H. Springer, T. McKnight, C. A. Johnston, Harry Cane, Vic Josenberger, George Stebbins. Opening date, Dover, N. J., Aug. 30.

WITCHING HOUR, THE.—Sam S. and Lee Shubert, Inc., proprietors; E. G. Davidson, manager; Thomas H. Davis, business manager; Frederick Roberts, stage manager; Howard Gould, Louis Thomas, Harry Leighton, Edward McWade, Helen Robertson, Marion Rockett, Alma Chester, Ralph Samson, E. L. Dear, E. L. Bennett, Harry West, Frederick Roberts, George Smith, Frank M. Thomas.

WOLF, THE.—Sam S. and Lee Shubert, Inc., proprietors; Lorin J. Howard, Lighthouse 11, Irene Witt, Douglas Lloyd, Curtis Benton, James E. Ryan.

WOLF, THE.—Sam S. and Lee Shubert, Inc., proprietors; R. G. Herndon, manager; George H. Davidson, business manager; Lynne Gorman, stage manager; Frank McElroy, electrician; Ben B. Smith, carpenter; Jerrold Barker, property man; Andrew Robson, Harry Matland, Lynne Overman, Brun Johnson, Henry Sheward.

WORKINGMAN'S WIFE, THE.—Al. H. Hill, manager; John J. Dillon, manager; Harry De Laux, stage manager; A. Jacoby, master mechanic; Bud Reber, master of properties; Thomas Martin, electrician; Charles Hartling, Clara Joel, May Gerald, Harry De Laux, Hazel Carlin, Jack Burdall, John Dwyer, Walter Winger, George Reid, Frank Morris, Samuel Ames, Louis Payne.

WORLD AND A WOMAN, THE.—Earl Burgess, proprietor; Sam Allen, manager; Tom Morrow, business manager; Marion Hutchins, Rita Davis, William L. Roberts, Irving Lancaster, Charles A. Kyle.

WORLD AND A WOMAN, THE.—Earl Burgess, proprietor and manager; Mlle. Perle Hone, advance agent; J. Frank Burke, Julian Sosa, Fred Cummins.

YANKEE DOODLE DETECTIVE.—Charles H. Wuerz, proprietor; Robert E. Keane, J. C. Blaine, S. K. Fried, Charles Wright, Fred Russell, Darrell H. Lyall, Thompson, C. H. Dixon, Judith Baeburn, Roxie Leasing.

YOUNG BUFFALO IN NEW YORK.—Charles E. Blaney Amusement Company, proprietors; Charles E. Blaney, manager; James Wall, business manager; George D. Walters, advance agent; Fred W. Preston, stage manager.

Young Buffalo, Charles Drake, George D. Beavers, Seth Smith, Raymond Wells, Howard Crompton, William Weston, James Brooks, Florence Wilmet, Caroline May, Daisy Chaplin, William Bach, George Freuberg, Harry Hayes. Opening date, Brooklyn, N. Y., Aug. 30.

MUSICAL.

BAILEY AND AUSTIN.—See Top o' th' World.

BERNARD, SAM, IN THE GIRL AND THE WIZARD.—Sam S. and Lee Shubert, Inc., proprietors; Fred M. Mayer, manager; John B. Reynolds, business manager; Charles K. Burrows, stage manager; Harry Truescott, assistant stage manager; Ed T. Speare, stage carpenter; Elmer Ferguson, master of properties; Charles Messersmith, electrician; Madame Nellie (Jurling), wardrobe mistress; Sam Bernard, Vincent Stenrood, Flora Parker, William Roselle, Harriet Stanton, Benie Shredneck, Hattie Lorrain, Charles K. Burrows, Donald Buchanan, Henry Vincent, Bert Lawrence, Henry Holt, Thomas Reynolds, Percy Hammond, Max Robertson, Charles P. Seales, Samuel Keese, Oliver Sterling, Kitty Gordon, Berna DeVoe, Nedra Gage, Bertha Montague, Madeline Carr, Helen Edwards, May Hopkins, Arline LaCrosse, Louise Gale, Gladys Alexander, Ethel Kelly, Anna Stone, Violet Maraden, Bessie Webb, Marguerite Faulkner, Blanche Brayton, Francis Alair, Grace McLean, Nellie Neal, Aime Dail, Annie Danvers, Audrey Munson, Blanche Morris, Daisy Anderson, Anita Francesca, Estelle Francesca, Gladys Shotton, Doris West, Ray Mordcaid, Rita Mason, F. H. Melrose, H. M. Holt, W. Ward, Oscar Swartz, Otto Howard, M. Robertson, L. Garvey, Harry Gordon, P. Trebble, H. K. Schreder, Gertrude Jenkins, Scherer, Walt, Shredneck, Gertrude Jenkins, Olive Norman.

BELE OF JAPAN, THE.—William Wamsher, proprietor and manager; G. J. Lashaw, business manager; E. W. Vance, advance agent; George Prince, treasurer; Theodore Fairbanks, stage manager; Professor John Sasse, musical director; Monte E. Everett, Jean Carothers, Dorothy Russell, De Ardiath Carlewold, Gladys Hamilton, Theodore Fairbanks, E. C. Flynn, G. J. Lashaw, Richard Wiser, Dick Vernon, B. S. Bailey, William Wamsher, Charles Shapiro, Archie Buchanan, Holland, Franklin, Walter W. Baker, Patrick Conroy, Mart Vocum, Gene Hamilton, Aquilla Zeller, Maud Humbert, Selma Carlton, Jessie Calhoun. Opening date, Hastings, Minn., Aug. 28.

BOYS AND BETTY, THE.—see Marie Cahill.

BROKEN IDOL, A.—B. C. Whitney, proprietor; Madge Yoe, Lawrence Ganser, George Richards, Carrie E. K. Hoffman, Howard, Ford, H. O. Harris, David Andrad, Alice York, Laura Gertrude, Fred Hill, Maxwell Sargent, Misses C. Ferber, Lillian Hall, Gertrude Rutland, Laura Garselle, Ethel Aris, Lee Leontine, Jypsy Mooney, Agnes Vana, Bertha Beaumont, John Parker, Gloria Cogan, Isabel Bertha, Violet Winters, Olive T. Mayne, Belle Woods, Ethel White, Billie Grant, Messrs. Fuller, Worden, Porter, Bell, Foster, Sullivan, Williams, Van Norden, Misses Lancelotti, Harwood, Baron, Carlisle, Pauline Le Master, Ricc, Ordun. Opening date, New York city, Aug. 10.

BROWN, BUSTER, IN THE BROWN AMUSEMENT COMPANY.—Buster Brown Amusement Company, proprietors; E. H. Fitzhugh, manager; W. L. Wilken, business manager; Frank J. King, carpenter; Henry Driscoll, treasurer; Thomas J. Grady, stage manager; Arthur G. Gindling, musical director; L. M. Rice, J. G. Gray, J. Francis Firth, George E. Wright, Tom Colton, F. J. King, Harold Rutledge, Parker Houghton, Ethel Hulme, Margaret Miles, Blanche Leale, Jewell Darrell, Lella Caura, Alma Sterling, Doris Andrad, Lella Bange, Edna J. Lester, Lella Lester, Valentine, Jean Foster, Ricc Rose, Edith Stuart, Dolly Woods, Mabel Firth, Jean Sortore, Josephine Carlton, Florence Brown, Irma Flynn, Georgia Moore, Dora Harper, Alice Sedgwick, Minnie Manning, Jane Goode, the Firths, Quartette, Messrs. Higgins, Harold, Gibson and Gibson. Opening date, Long Branch, N. J., Sept. 2.

CAHILL, MARIE.—D. V. Arthur, proprietor; John M. Sackenberg, manager; Harry Sloan, advance agent; Marie Cahill, W. G. Stewart, Sam E. Hardy, Wallace McGee, Kenyon, Jr., James B. O'Connor, Edward Rice, Kenyon, Jr., Joseph B. Lucian, Kenyon, Jr., Anne Mooney, Hattie Fox, Flora Finch, Jane Rutledge, John Wheeler. Opening date, Brooklyn, N. Y., Sept. 30.

CANDY SHOP, THE.—Charles Dillingham, proprietor; Lee O'Sullivan, musical director; W. J. McCarthy, Douglas Stiver, Maud Fulton, Frank Lator, Ethel Millard, William Rock, Lucy Weston, Florence Morrison, Mrs. Annie Yeamans, Louis Harrison, Kinsie Higgins, Mlle. Rayo, Edmund Lawrence, Angie Weimers, Lillian Rice, Jane Grant, Louise Donovan, Winifred Vaughan, Grace Richmond, Mabel Ash, Della Foster, Genevieve Reed, Louise Reed, Gertrude Duffy, Mabel Moore, Lucille Storer, Hazel Sullivan, Dorothy Bristol, Kathryn Reynolds, Anna Grippen, Lillian Hansen, Marion Donna, Edna Gibson, Virginia Reid, Jeanette Miller, Mabel Morehart, Edna Weiden, Norma, Thomas, Virginia, Calvert, Olivia Dapp, Alice Keese, Gertrude Scott, R. C. Borch, L. M. O'Connell, Victor Royal, Charles Lloyd, H. Harrington, John Strause, Irving S. Carpenter, Louis Strangard, Ralph Patterson, E. H. Bromley, J. E. Cockney, Roy Berry.

CAT AND THE FIDDLE, THE.—Charles A. Bellon, proprietor; Charles J. O. Campbell, Johann Berthelson, Jennie Elmore, Mable Elmore, Theresa Miller, Florence Willis, George E. Wakefield, Lawrence Gohard, Otis Gohard, Charles Hunt, Claude Lucas, John P. Moore, B. F. Allen, Blanche Buhler, Alice Savage, Corone DeNell, Grace Hope, Frances Raymond, Eleanor DeKaraner, Vergi Hope, Kitty Morgan, Lella Gardner, Genevieve Davis, Mae Paschen, Gertrude von Tassell, Fay Morton. Opening date, Chicago, Aug. 15.

CHOCOLATE SOLDIER, THE.—Fred O. Whitney, proprietor; E. J. Weston, general manager; Louis S. Stern, press representative; W. M. Chasman, stage manager; A. de Novella, musical director; Ida Brooks Hunt, Flavia Arcaro, Edith Bradford, J. E. Gardner, Henry Norman, Lillian Pohl, George C. Ogle, William Proutie, George Talman, and chorus. Opening date, New York city, Sept. 15.

COHAN, GEORGE M.—Cohan and Harris, proprietors; J. M. Welch, general representative; Gus Schlemmer, acting manager; Ed. W. Dunn, business manager; Harry Superior, agent; Max Mazonowitch, stage carpenter; Jack Lacy, electrician; Charles Hoffman, property master; Mlle. Ruth, wardrobe mistress; Jerry J. Cohan, George M. Cohan, P. R. Pratt, Frank Hollins, Tom Lewis, Sam J. Ryan, J. Lique Lane, R. Emmett Lennon, Helen F. Cohan, Joseph Cohan, Maud Elaine, Lola Hoffman, William Layle, Jack

Klenon, Donald Crisp, Arthur Engel, Dora Rogers, John Jerrold, Larne Cunney, Elsie Aris, Violet Shredneck, Agnes Turner, Bertha Carlisle, Lillian Tucker, Elsie Richmond, Marjorie Rhodes, Lella Rhodes, Viola Macey, Mable Gildes, Vivian Denmore, Marge Halpin, Grace Russell, Greta Tyson, Edith James, Rose Walden, Daisy Thompson, Helen Montgomery, Dorothy Lockard, Helen Gardner, Billie Wilson, Nina Goulette, Lucille Allen, Messrs. O'Keefe, Blackford, Leonard, Hovey, Gady, Rogers, Klenon, Deacon, Oshing, Fried, Gilmore, McCarty, Engle, Loomis, Turpie, May.

COLORADO ARISTOCRATS, THE.—Dan De Baugh, manager; Cliff Green, Cassie Burch, Arthur Malone, Emmett Anthony, Bessie Gilliam, Vivian Forest, Flournoy Miller, Aubrey Lyles, Irvin C. Miller, Alice Christie, Carman Lawton, Eva Simpson, Georgia Hutchings, Edith Gordon, Julia Turner, Courtney De Jole, Clyde Clay Brooks, Karl Allen, Thomas Pierson.

COMMENCEMENT DAYS.—John Cort, proprietor; John G. Shealy, manager; Arthur Keiler, business manager; Nick Harris, advance agent; Albert Bush, stage manager; Ted Coleman, musical director; Frederick V. Bowers, Willard Louis, E. H. O'Connor, Al. Raub, Edmund Mortimer, Henry A. Morey, Frank Le Peer, Will Allison, John O'Neill, Sam White, Lord Austin, Morris George, A. A. Moore, David Anderson, William Walther, John Kary, James McCaulley, Eddie Clifford, Jane Corcoran, Maude Louis, Oliveville Holmes, Eve Abbott, Grace Hopkins, "Tip" Smith, Catherine Carter, Lella Smith, Amy Dale, Elizabeth Van Sell, Elsie Walton, Lucy Leonard, Dolly Hone, George Scott, Edna Hall, Marguerite Henry, "Patsy" Baker, Grace Summerville, Jean Davidson, Bertha Sheets. Opening date, Rome, N. Y., Sept. 4.

DANIEL, FRANK, IN THE BELLE OF BRITANN.—Sam S. and Lee Shubert, Inc., proprietors; Frank Daniels, Elsie Ryan, Frances Kennedy, Elizabeth Brice, Daisy Dumont, Frank Rushworth, George M. Graham, J. Arthur O'Brien, Edward Garvie, P. J. Worthington, Hubert Neville, Story Chipman, Joseph A. Bingham, Hassard Short, and chorus.

DARE DEVIL DAN, W.—F. Mann, proprietor; Robert J. Kline, manager; J. L. Kline, business manager and advance agent; William Farr, stage manager; W. F. Gohn, musical director; Jack Cohen, stage carpenter; Ed Grapel, property man; Arthur Weinberg, electrician; Madame La Feve, wardrobe mistress; Ray Raymond, Daisy Caldwell, Louise Amiot, Fred Siegel, William Farr, Jack West, Glenn L. Beveridge and wife, Joe Richmond, Silence Tower, Florence Bain, La Feve and Fields, Adelaide Schoemer, Margie Thompson, Pearl Gaynell, Marie Clayton, Anna Krause, Gertrude Mueller, Hattie Honeberg. Opening date, Hammond, Ind., Aug. 1.

DOLLAR PRINCESS, THE.—Charles Frohman, proprietor; Thomas Reynolds, stage manager; E. J. Connolly, Albert Hart, Frank Tierney, Donald Brian, F. Pope Stauffer, Percival Knight, Will West, J. A. Hewell, Valili, Adeline Loggans, Louis Pounds, Jane Hall, Kitty Melrose, Pauline Francis, Mary Mackill, Hazel Neason, Iren Avon, Frances Curtis, Nan Morgan, Annie Burton, Cynthia Bennett, Maude Wycheley, Elsie Wrede, Adele Kornan, Anna Kuehn, Carl Taylor, Virginia Richmond, Gretchen Moore, Marie Benedict, Elsie Gibson, Clara Heath, Lucy Stone, Bertha Rives, Claire Lippincott, Dottie Grey, Oriola Davidson, Maud Worden, Marie Walker, Lillian Helm, Claire Leslie, Maude Jackson, May Taylor, Edna Stockley, E. G. Mack, Lillian O'Leary, Dolly Lafe, Claudia Edmond, Jessie York, Lillian Ogden, Florence Mac, Charlotte Neuman, Messrs. Osab, Foley, Carter, Flank, Vesey, Glanville, Snyder, Sheppard, Vandiver, Linden, Lutz, James D'Orsay, Wilson, Stuart, Simon, Stone, Hall, Sappier, alters. Opening date, New York city, Sept. 6.

DON'T TELL MY WIFE.—Howard Hall Amusement Company, Inc., proprietors; Harry E. McKee, Edward E. Stannard, H. Clifford, W. E. Jones, Eddie Merrigan, J. E. Wellington, Gus Knoll, C. F. Carroll, Neelie Almes, Alma Elizabeth, Guyrene Woodworth, Arline Amiot, Myrtle E. Kingmoeth, Garla Hammond, Doris Jordan, Margaret Cullington, Elsie Taylor, Mlle. Belleclaire, Lydia Merzian, Merry Lawrence, May Brady, Ruth Pierson, Lillian Bennett, Marjorie Huber, Marion Harmon, Jane Smith, Virginia Benson, Rita Chester, Agnes Orinda, Daisy Cullington, Ray McKensie.

ENGLISH OPERA COMPANY.—The Regent Company, Inc., proprietors; Max Faetkenueber, general manager; W. J. Benedict, advance agent; E. C. Underner, acting manager; Baron Gustave, stage manager; Walter M. Roles, business manager; Charles Mast, stage manager; Leo M. Cole, master mechanic; Al. Peterson, master properties; Gus Levato, musical director; Robert Della, drummer; Mrs. F. C. Bannister, wardrobe mistress; Frank DeLaisel, master transportation; Charles Anderson, Jack Hall, Charles Hall, G. Hicks, Jess Harris, Mark Reade, Harry Nelson, Al. Simms, J. M. Clayton, Alida Herman, Nellie Watters, John E. Frank, Misses Hays, Holland, Enright, Haselton, Kincaid, Young, Wood, Phillips, Davis, Ford, Walker, Baanster, Redel Dean, Deane, Joseph Kauffman, soul, Peter, Michaela, Blair, Rose.

FIFTY MILES FROM BOSTON.—Cohan and Harris, proprietors; Richard Bartlett, Frank Bonham, Dan Bruce, Edward O'Connor, James B. Gentry, Ben Bloom, Edwin Hedley, A. A. Wagner, Chester Young, Stanley G. Fields, Grace King, May Maurice, Laura Bennett, Florence Martin, Helen Young, Edith Hart, Alice Willard, Bertie Mathews, Grace Mahon, Beatrice Campan, Bessie Keller, Bessie Streier, Elizabeth Purcell, Aline Moore, Alice Mills, Ernest Sharrock, R. E. Overton, Larry Dowd, H. Shaw, H. Ruby, John Campbell, Paul Dotti, Henry Pennypacker, Ed. Edmondson, Al. Hoos.

FLOWER OF THE RANCH, THE.—Le Conte, Flesher and Wade, owners; Fred E. Le Conte, manager; Walter M. Roles, business manager; Charles Mast, stage manager; Leo M. Cole, master mechanic; Al. Peterson, master properties; Gus Levato, musical director; Robert Della, drummer; Mrs. F. C. Bannister, wardrobe mistress; Frank DeLaisel, master transportation; Charles Anderson, Jack Hall, Charles Hall, G. Hicks, Jess Harris, Mark Reade, Harry Nelson, Al. Simms, J. M. Clayton, Alida Herman, Nellie Watters, John E. Frank, Misses Hays, Holland, Enright, Haselton, Kincaid, Young, Wood, Phillips, Davis, Ford, Walker, Baanster, Redel Dean, Deane, Joseph Kauffman, soul, Peter, Michaela, Blair, Rose.

FORTY-FIVE MINUTES FROM BROADWAY.—Cohan and Harris, proprietors; Elizabeth Drew, Louise Gardner, Lillian May White, Susan Chisnell, Eugene MacGregor, Charles Brown, James A. Davett, James H. Manning, Harry Gwyneth, Joseph Kauffman, Roger Hurst, Edward Cline, Julian Murray, Ninon DeVarenne, Belle Gulliver, Phyllis Campbell, Nellie Hester, Ida Mae DeCampay, Nan Sias, Julia Borden, Mable Hart, May Newman, Julian Murray, Alfred Barnett, H. Newman, Charles Russell, Edward Cline, Harry Thomas, Frank Melvin, Roger Hurst.

FOY, EDDIE.—Sam S. and Lee Shubert (Incorporated), proprietors; Emil Ankermillier, business manager; John B. Rogers, advance rep-

representative; Arthur S. Evans, stage manager; Jud Brady, assistant stage manager; Leon M. Polachek, musical director; J. W. Chinton, master of properties; H. J. Woodie, electrician; Mrs. Lewis, wardrobe mistress; Jud Brady, master of transportation; Eddie Fay, Charles Hines, Ralph Strong, Harold J. Reilly, William C. Wild, Joseph Doney, Alfred Latell, Harry Simpson, Fred Bates, Jud Brady, Laura Jaffray, Belle Gold, Josie Intropidi, Ethel Intropidi, Jane Langham, Nellie Bly, Estelle Suits, Lattie Hamilton, Levine Jacques, Ivy Page, Ivy Page, Jessie Willard, Florence Clifford, Ethel Shulard.

GAY HUSSARS, THE.—Henry W. Savage, proprietor; William E. Boney, Florence Reid, Anna Russell, Alonzo Price, Harry Partridge, Robert Young, Muriel Terry, Bobby North, Frank Russell, W. H. Penny, Frank Montgomery, John O'Halloran, H. Pinkam, Bernard Jones, Robert Clarke, R. M. Frank, Arthur Bauer, George Dwyer, George Lamar, Edward Leech, Henry Wilkes, Maxwell Pierce, Don Berger, Pauline Winters, Sophie Witt, Violet Mack, Mabelle Jones, Grace Emerson, Rose chorus. Opening date, New York city, July 29.

GAY MATINEE GIRL, THE.—I. F. Moore Amusement Company, proprietors; J. H. Kent, manager; Ed F. Russell, representative; Robert La Monte, stage manager; Ethel Franconer, musical director; William Rupert, property master; George Donaldson, Helen Hampton, Ethel Nasson, Spill, Gertrude, Frank Monte, W. H. Rupert, Dave Ward, Louis Thyme, Esther Marsh, Elsie Russell, May Mack, Violet Randolph, Doris Webb.

GAY MUSICIAN, THE.—John P. Alcorn, manager; Arthur A. Lott, representative; W. H. Humston, musical director; E. H. White, stage manager; M. J. Katsbach, treasurer; Charles Rock, master mechanic; Robert Taylor, master properties; Charles Atkins, chief electrician; Frances Lee, Jacqueline Du Barry, Margaret Crawford, Frals Klingel, Francesca Le Clair, Ethel Cook, Leora Karma, Emma Strickfellow, Marie Feiste, Marion Milnor, Harry Benson, Harry Benson, Harry Benson, H. White, Richard Karl, W. Flare Ryan, Harry Coughlin, Charles Gurney, Genevieve Neuman, Jean Adair, Marion Glenn, Ethel London, Emily Hooper, Sue McDonald, Roy Terry, Charles Atkinson.

GEAR, FLORENCE, IN FLUFFY RUFFLES.—Jules Murry, proprietor; Florence Gear, Harry B. Roche, John J. McGowan, Victor LeRoy, Master Martin, John Cluett, Charles Armstrong, Edwin Morris, Ida Vernon, Ethel Lloyd, Gertrude Wright, Dorothy Marlow, Beatrice Adair, Gertrude Fayot, Lucille Fallon, Frances Morris, Bert King, Harry Chase, Mueller, Pauline Bowman, Violet Hansen, Georgia Havermyer, Ellen Lloyd, Mabel Haskell, Irene McBride, Gene Harrison, Della Aublin, Anna B. Kirk, Helen Audler, Laura Howell, Emma Wilson, Herbert Munier, Walter Gilbert, Francis Romaine, Miles Cameron, Charles H. Searfield, Edwin Morris, John Harrison, Will Dunne, Archie Brown, Tom Squires.

GINGERBREAD MAN, THE.—Rice and Varley, proprietors; Lute Vrohman, stage manager; Wally Heisted, Carick Major, Ross Snow, William Cameron, Fred Holmes, Lute Vrohman, Katarina, Helen Kora, Inez Gray, Ruth Kora, Naomi Florence, Howard Heisley, Ben Hillier, James Clay, George Acker, Mable Murray, Anna Hark, Rita Hark, Bessie Slinger, Rosella Meyers, Alberta Williams, Amy Thropp, Rose How, Vivian Doherty, Grace Russell, Eleanor Waring, Lillian Hahne, Kitty Howe, Jane Edwards, Mable Hart.

GIRL AND THE WIZARD, THE.—see Bernard Sam.

GIRL AT THE HELM, A.—H. H. Frasse, proprietor; James H. Brown, manager; Harry Hardy, business manager; Elmer L. Shirwin, agent; W. Henderson, musical director; Harry Porter, carpenter; H. Miller, electrician; H. Perry, properties; Madame Boyer, wardrobe; Steve Champlin, Iran drummer; Billy Clifford, Harry Dickson, Harry Dorner, Arthur Wanser, Jack Trinner, Marguerite De Von, Lillian Mason, Palmer, Ina Anderson, Ruth Anderson, Lee Marlowe, Margaret Pearl, Bess Pless, Minnie Black, Rose Dorf, Leah Consine, Josephine Halliwell, Lillian Kohn, Ethel Boyer, Lillian Lorraine, Mable Danny, Bessie Taft, Lillian Hayden, Dorothy La Croix, Eugene Francis, Allen Wilson, George Murray, W. A. Scholz, Will Aronson, George Wolf, Edgar Conway, Arthur Cardinal, stage manager.

GIRL FROM U. S. A., THE (City).—Harry Scott Company, proprietors; James H. Scott, manager; Ollie Martell, business manager; Charles Leaking, stage manager; Professor Oad Neff, musical director; Madame Boyer, wardrobe; Glad Neff, W. O. Connor, Bess Marshall, W. Graham, George Roberts, Al. Shindler, W. Hurst, John McManara, Edith Hill, Bess Clark, Edna Allen, Helen Lecky, Bonnie Clark, Lela Shubert, Ellen Perkins, Grace Wilcox, Amy Keese, Carrie Leaking. Opening date, Indianapolis, Ind., Aug. 16.

GIRL FROM U. S. A., THE.—Harry Scott Company, proprietors; Ralph Jul. A. W. Taylor, Ben Graham, W. A. O'Connell, W. Williams, Frank Rockard, Joe Tilden, Al. Black, Sid Hanson, Elmer Meyer, Mable Bertrand, Amelia Russell, Daisy Fanning, Ella Jones, Bernice Landon, Jeanette Ruby, Ada Goodyear, Beatrice Fay, Margaret Daly.

GIRL FROM U. S. A., THE (Eastern).—Harry Scott Company, proprietors; Fred Walton, manager; Harry Scott, business manager; Daniel Feldmann, treasurer; Charles Harris, stage manager; Edw. Ray, musical director; Elmer Fritz, master mechanic; William Jones, master of properties; Henry Whitteley, electrician; Grace Gray, wardrobe mistress; W. H. Belmont, Gus Rivers, Charles Harris, Harry O'Leary, Fred Wilson, Elmer Fritz, Joe Billings, Harry Blake, Earl Grey, Margaret O'Brien, Ida Anderson, Sarah Gilliam, Edna Brown, May Wright, Mabel Goodrich, Lulu Anderson, Rose Smith, Christine Peters, Mary Russell.

GIRL FROM U. S. A., THE (Western).—Harry Scott Company, proprietors; Jay Ray, manager; Ed. G. Gidley, business manager; Grant Abbott, treasurer; Jerry Keller, stage manager; Charles Mullen, musical director; Will Carpenter, master mechanic; Pete O'Brien, properties; Joe Wheat, electrician; Mrs. Campbell, wardrobe mistress; Irene Ducker, Otto Thoms, James L. Harrington, Philip Gray, Will Thoms, Jay Ray, Will Carpenter, Edward Kirk, Pat Black, Earl Seymour, Mable Hall, Alida Elmore, Elsie Heywood, Daisy Clark, Charlotte Harrington, Clara Williams, May Stewart, Mabel Seif, Clara Turner, Dorothy Heaver, Myrtle Williams, Blanche Mower, Louise Hiltner, Sae Harringer, Clara Tompson, Maud Hallett, Sadie Lambert, Nora Foster.

GIRL QUESTION, THE (Co. A).—H. H. Frasse, Inc., proprietor; W. McGowan, manager; Smith Turner, business manager; Charles

Brandon, agent; C. C. Clucas, stage-manager; Sam Hunsaker, carpenter; James Leahy, electrician; B. J. McGilley, prop; Madame Hunsaker, wardrobe; Jack Goodall, master of transportation; Herbert Hancock, musical director; John L. Kearney, Helene McGowan, Virginia Stuart, Dorothy Maynard, C. C. Clucas, Justin Cooper, Lawrence Williams, Robert Millican, William H. Jenner, Billy Cook, Anna Hunsaker, Carrie Leonard, Dolly Parker, Bud Parker, Elizabeth Yost, Florence Gibson, Evelyn Shaw, Lena Lippe, Eva North, Beatrice Winsfield, Mary Nashow, Lillian Love, Dorothy Steele, Eva Williams, Bonnie McAllister, Nancy Cyrus, Ray Midgley, Jack Maurer, Jerry Simon, Leo Bruce, Jack Goodall, Ike Oliver, Charles Miller, Charles Hammond.

GIRL QUESTION, THE (Co. B).—H. H. Frases, Inc., proprietor; David Seymour, manager; Charles H. McKinney, business-manager; Samuel Rose, stage-manager; Louis Philbrook, musical director; James Mullin, carpenter; Frederick Thomas, electrician; Adolph Knorr, properties; James A. Sullivan, wardrobe; Harry Short, Frederic Bernard, W. H. Thompson, Alex. B. Francis, Sam Rose, Joe Evans, Jack Fox, Genevieve Victoria, Lillian Logan, Louise Auber, Alice Sullivan, Trizie Vetteli, Marie West, Nellie Grefe, Anna Hunsaker, Harriette Harriette, Lotta Grefe, Eunice Philbrook, Florence Pemberton, Jane Della, Stella Hilliard, Jane Mushette, Ernestine Krett, Lella Wentworth, Nellie Scott, Hilda Holbrook, Genevieve Thomas, Gertie Weaver, Grace Mooney, Eva Gaskill, Mortimer Schaffer, Jack Williamson, Jerome Simon, Frank Rogers, Edward Maria, Frank King, Marshall Young.

GIRL THAT'S ALL THE CANDY.—H. P. French and B. M. Garfield, proprietors; B. M. Garfield, manager; H. P. French, agent; Ed Muer, stage director; K. Bowen, musical director; B. H. Welshy, master mechanic; Earl Taylor, electrician; B. L. Vanderhook, properties; Madame De Schen, wardrobe mistress; Ed Muer, George A. Clark, H. Richardson, George Candee, Billie Pritchard, H. R. Dawson, Juliette Muer, Pansy Waldin, Laura Lewis, Cleopatra Gardner, Avigal French, Bernice Cunningham, May Allen, Hazel Case, Gussie Welshy, Mabel Dart, Florence Berry, Dorothy Darling, Lulu Shively, Ruth Berry, Lottie Talmadge, Harriette Hancock, Babe Blonden, Vivian Randall, Nora Carr. Opening date, Lansing, Mich., Sept. 6.

GIRLS WILL BE GIRLS.—Delemater and Norris, Inc., proprietors; Harry Greenway, manager; Charles Callahan, business-manager; M. Kuhn, advance agent; Dan Marble, stage-manager; Leopold Finkenstaen, musical director; Will Mandeville, Willmott Williams, Arthur Alton, Dan Marble, Harry Tansy, Clarence Newman, George Nagle, Charles Klenbiel, Anita Arliss, Jessie Church, Gwendolyn Coate, Daisy Ward, Helen Ward, Frankie Barrington, Helen Drew, Marguerite Gule, Florence Quinn, Leah Andrews, Beatrice Vernados, Anna Bain, Helen Nelson, Melodie Simakoff, Cecil Horton-Archer. Opening date, Allentown, Pa., Aug. 28.

GOLDEN GIRL, THE.—Mort H. Singer, proprietor; S. W. Combs, manager; Harry W. Bell, business-manager; George Butler, carpenter; V. P. Bennett, stage-manager; Hugo Marks, musical director; B. G. Davidson, properties; Earl Mountain, Joseph Niemeyer, Lyle, Clyde Hall, Robert Powell, Franklin Farnum, Mina Davis, Jimmy Lucas, Harry Nilsen, Charles Horn, Peter Raymond, Marie Flynn, Sydney Craven, Joseph Snyder, James Berry, Lew H. Fuller, Grace Sparks, Anita Goodard, Virginia Marshall, Florence Anchor, Maria Carpenter, Lee Johnston, Nellie Marks, Elsie McGrath, Muriel McCarthy, Olive Horner, Olive Carew, Gladys Eymann, Dixie Avery, Bertha Ainslie, Pearl Russell, Florence Monroe, James Barry, Earl Buck, Harry Edwards, Clarence Whipple, Leon Moran, George Minnich, Herb Leonard, Edward McHenry, Ted Wing, Harry Jones. Opening date, Joliet, Ill., Sept. 3.

HAVANA (Road Co.).—Sam S. and Lee Shubert, Incorporated, proprietors; Walter L. Heath, Helen Bertram, Hattie Arnold, Hayden P. Clifford, Lillian Fitzgerald, Edith O'Hart, Louise Southern, Marie Flood, Ninon Duval, Rosetia Henlay, Jack Randolph, Susie Smith, Harry H. Meager, Arthur G. Demers, J. Janis, Davis, Sherwood Alston, Lester Tomlinson, Edmund T. Kerr, Thomas Shannon, Herbert Hall, George Cronch, Albert Smith, C. W. Risley, Irwin M. Emmer, George E. Mack.

HAVANA (Casino company).—See Powers, James T.

HITCHCOCK, RAYMOND.—Cohan and Harris, proprietors; Charles F. Brown, manager; Tom Wylie, stage-manager; George Nolan, agent; Mrs. Ryvare, wardrobe; Mrs. Lester, assistant wardrobe; Harry Johnson, carpenter; John Grubb, assistant carpenter; Joseph Magnolia, electrician; Fred Thomas, assistant electrician; James Doyle, properties; James Bramley, assistant properties; K. Welschbaum, musical director; Raymond Hitchcock, Stanley Forde, Scott Welch, George Lydecker, Flora Kall, Mark Sullivan, Lora Lieb, Frances Gordon, Maude Morris, William Ford, Messrs. Dale, Harris, Lynn, Cookley, Harkness, Burwick, Weinberg, Stearns, Davies, Hoyer, Barber, Glover, Habbis, Karpe, Shields, Johnson, Gordon, Tucker, Band, Methane, Misses R. Leslie, Gordon, Stanley, Hoffman, Moon, B. Bertram, Lyle, Gilbert, Marsh, De Witt, Thorne, Luson, Heath, Davies, Beaumont, Rose, Leichman, J. Meyer, D. Meyer, Caldwell, Howland, Livermore, E. Bertram, P. Leslie, Lovelidge, Wilson. Opening date, Cleveland, O., Aug. 30.

HONEYMOONERS, THE.—Francis X. Hope, proprietor and manager; J. V. Hope, acting manager; Charles Coburn, advance agent; Grant Hoag, carpenter; Harlow Hoag, properties; Chester Guzy, electrician; Harry Stuart, Beatrice Merrill, Beatrice Marlowe, Rose Gilda, Minnie Pillard, Thomas Hearn, Arthur Morse, Daniel Sullivan, J. A. Curtis, Frank Bliss, James Fleming, Helen Hanson, Florence Gaudin, Stella Gordon, Ruth Myers, Grace Demaree, George Halstead, Vic Spicer, Myrtle Bliss, Florence Stearns, Lotta Wilson, Helen Dalton, Katherine Stuart, Donald Sterling, Louis Cohen, Edward Schwartz, A. H. Willie, Harry Parsons, F. B. Oradock, Bert Plainfield, N. J. Sept. 3.

HONEYMOON TRAIL.—Mort H. Singer, proprietor; Harry Chappell, manager; Walter D. Botto, business-manager; Frank Beresford, stage-manager; Hampton Durand, musical director; Bert Baker, Louis Kelen, Carl George, Frank Beresford, George Aretill, Joe West, Ed Tront, Charles Haies, William Loomis, Sidney Carl, John Chapman, William D. Post, Joseph M. Birch, Frederick W. James, Benjamin Gill, Francis O'Harry, William Kenne, Martin Beebe, Robert Campbell, Mabel Melrose, Mand Potter, Adine Boling, Adrienne Kervel, Margaret Lotter, Margaret Hall, Dolly West, Margaret McLeod, Elizabeth Lorton, Adelaide Jackson, Bernatta Lind, Rita Berry, Helen Collins, Jessie Everett, Mabel Rott, Leslie Wilson, Ethelind Dudley, Doris Hill, Mabel Clifford, Mabel Derricks.

Myrtle McCloud, Louise Hoffmann, Emily Stouder, Belle Durand, Pearl Sargeant. Opening date, Joliet, Ill., Aug. 29.

IRKEY, HIKKY AND JAKKY ABROAD.—Harrington and Sale, proprietors; Ed Harrington, stage-manager; Chas. Cundiff, musical director; Ed Harrington, Emil Kruschke, Ed Vaughan, Orio Knight, Mosely, Charles Connors, Edna Benson, Dainty Naudia Melville, Grace Burgoyne, Dorothy Newman, Helen Dwyer, Biele Moore, Florence Evans, Mabel Simson, Rosale Temple, Nellie Angier, Gladys Mullen, Dorothy Devine, Veda Peak, Evelyn Gray.

IN PANAMA.—Al. Rich Production Company (Inc.), proprietors; Al. Rich, manager; Louis J. Fosse, agent; Leo H. Rich, treasurer; Oscar Luckstone, musical director; H. S. Brumwell, stage-manager; Samuel Sigman, assistant stage-manager; Charles Sailer, stage carpenter; George Addington, electrician; Frank Merchant, property master; Mrs. Laura Larkins, wardrobe mistress; Gus Adams, George Gull, Philip Leigh, Frank Holmes, H. S. Brumwell, L. K. Hartley, Michel Curren, J. Woodford Ray, Fred Munsey, Jack Coleman, Edward Marlow, Ernest Merer, Ralph Johnson, Sibly Brennon, Blita Julius, Kitty Belter, Daisy Delmar, Josephine Carter, Emily Leask, Hattie Moore, Evelyn Weber.

JOY RIDER, THE.—see George Sidney.

JUST OUT OF COLLEGE.—Gus Bothner and Robert Campbell, proprietors; Robert Campbell, manager; Joseph W. Frankel, advance agent; Joseph Wigham, stage-manager; Mort Weinstein, musical director; William A. Mortimer, George C. Denton, George H. Ricketts, William C. Miller, Norman J. Grey, Samuel

Mayne, Danis Traynor, Grace White, Violet Warner, William Friend, W. Herman West, Osborn Clemson, Charles J. Udell, Frederick Jones, Richard Manning, Arthur Mooney, Charles Ross, Robert Bagley, William Gaunt, Will Lyons, John Donnelly, Will Hodgins, Walter Vashlyeth, Edward Townsend. Opening date, Poughkeepsie, N. Y., Sept. 2.

KNIGHT FOR A DAY, A.—H. H. Frases, proprietor; Bert E. Wilbur, manager; Charles P. Salisbury, business-manager; George Shirley, agent; Beam Snyder, carpenter; B. S. Jeffers, electrician; William Roth, assistant electrician; John L. Talbert, prop; Mrs. Wilbur, wardrobe; L. Kluge, master of transportation; Howard Cook, musical director; Grace De Mar, Ruth Florence, Edward Hume, Isabelle Winlocks, Mildred Conadine, Edw. D. Lynch, Bud Brame, Forrest W. Cleveland, Frank Cameron, Mabel Shaffer, Margaret Kruger, Ethel Lancaster, Grace Wilder, Bell Dale, Mabelle Land, Edna Woodward, Ruth Belmont, Vesie Paxton, Mabel Aulston, Marjelle Summers, Nettie Smythe, Dorothy Fay, Sadie Merrield, Edythe Kennedy, Crystal Lewis, Mona Roth, Violet Linest, C. F. Williams, Percy Bacon, R. O. Burgess, Louis Kluge, G. Horlock.

LAND OF NOD, THE.—The Land of Nod Company, Inc., proprietors; Anna McNabb, Marion Archer, Beatrice Merrill, Richard Fulton, Nelson Riley, Florence Sinnott, Robert La Londe, Knox Wilson, Neil McNeil, Claude Lightner, Dorothy Ellis, William Morgan, Louise Lytle, Douglas Wright, Jessie Carr, Mae Collier, Lillian Beach, Polite DeVillier, Belle Herbert, Mona Stanley, Rose Stanley, Helen Wagner, Helen Steele, Lyle Tays, Julia Platt, Beatrice Wingfield, Rosale Andrus, Helen Everett.

Jules Bert, William King, Eddie Miller, Max Fritz, Gene Repper, George Mackey, Charles Hillman, George Weir, H. Morgan, Harry Edwood. Opening date, Wheeling, W. Va., Sept. 3.

LITTLE MISS HUFFETT.—Harris and Wells, proprietors; Burt Monroe, manager; W. S. Watta, business-manager; John C. Murray, stage-manager; George R. Kippie, assistant stage-manager; Lloyd Ogden, musical director; John B. Schultz, treasurer; Andrew Anderson, electrician; Bertha Noss, Mabel Wright, Jane Ross, Madeline Krinsley, Catharine Sullivan, Mary King, Marjorie Rutledge, Nan Newcomb, Mary C. Oakes, Marguerite Royme, Madam Dunson, Matella Baldwin, Jean Magner, Al. Weisner, Langdon Gordon, Sarah Urmay, John C. Murray, George R. Kippie, Burt Monroe, Helen M. Vandergrift.

L.O.—The Harry Ashkin Company, Inc. proprietors; Harry Ashkin, general manager; William E. Burck, general representative; John J. Curry, acting manager; O. B. Henkle, agent; Leo Merriman, musical director; George S. David Kirkland, James A. Reynolds, Robert Wilson, George K. Lemming, Harry Jones, Guy Prineau, J. K. Wallace, Dorothy Brenner, Elizabeth Goodall, Juliette Lange, Annie Hall, Max Miller.

LOVE CURE, THE.—Henry W. Savage, proprietor; Charles A. Shaw, manager; H. L. Wright, business-manager; Milton Pollock, stage-manager; Augustus Barrett, musical director; Charles J. Ross, Craig Campbell, Fred Frear, Joseph Allen, Thomas H. Walsh, James Long, Arda Lacroix, Harry Hyde, Edna Brown, Eva Fallon, Alice Hunsaker, Blanche Hunsaker, Rockefeller, Grace Waldo, George Pullman, Pedro Reddman, William Kaestner, Jack Bergman, George McDermott, Milton Pollock, Henry Russell, Messrs. McConville, Graham, McDermott, Kern, Black, McConville, Van Bickel, Whiting, Graham, Schaefer, Miller, Misses Benson, Everett, Allen, West, Helma, Hart, Rockefeller, Campbell, Burnham, Nellie Temple, Harry Rogers, Sanders, Willington, Vivian, Harard, St. Clair, Bell, Waldo, Quira. Opening date, New York city, Sept. 1.

MAN WHO OWNS BROADWAY.—See Raymond Hitchcock.

MATINEE IDOL, A.—D. V. Arthur, proprietor; Al. S. Roth, manager; George Henry Payne, advance agent; Geo. Wolf Hopper, Harriet Burt, Ribel Dovey, George F. Moore, George Mack, George Backus, Frederick C. Tronelli, Florence C. Courtney, William Irvine. Opening date, Norristown, Pa., Sept. 18.

MERRY WIDOW, THE.—Henry W. Savage, proprietor; Arthur S. Finney, manager; Henri Gressalt, business-manager; William M. Roddy, assistant business-manager; Robert P. Vaughn, secretary; O. J. Vanasse, stage-manager; Samuel Chadwick, assistant stage-manager; Fred Gahrnau, master mechanic; Edward Gately, electrician; John Aurig, assistant electrician; Edward McCray, master of properties; Pauline Chadwick, wardrobe mistress; Oscar Flgman, Theresa Van Brune, George Damerall, Frances Cameron, John O'Donnell, Charles W. Kaufman, M. J. J. J. Briggs, Phoebe Brooks, William Strom, Georgiana Leary, Thomas Leary, Minnie Olton, John Howe, Paul Felver, Murray D'Arcy, H. R. Kelen, Florida Bellaire, Ethel Gilmore, Caroline Stanley, Marjorie Fairbanks, Lily Holmes, Rosale McDonald, Mildred Stokes, Blanche Curtis, Helen O'Neill, Misses Hughes, Leary, Woodford, Williams, Kenney, Gardner, Montclair, Curtis Southard, Messrs. Rowe, Van Kirk, Payne, Lehar, Ransford, Chadwick, Graf, Latach, Treasurer, Lee, Misses Stokes, McDonald, Stanley, Bellaire, Brooks, Holmes, O'Neill, Fairbanks.

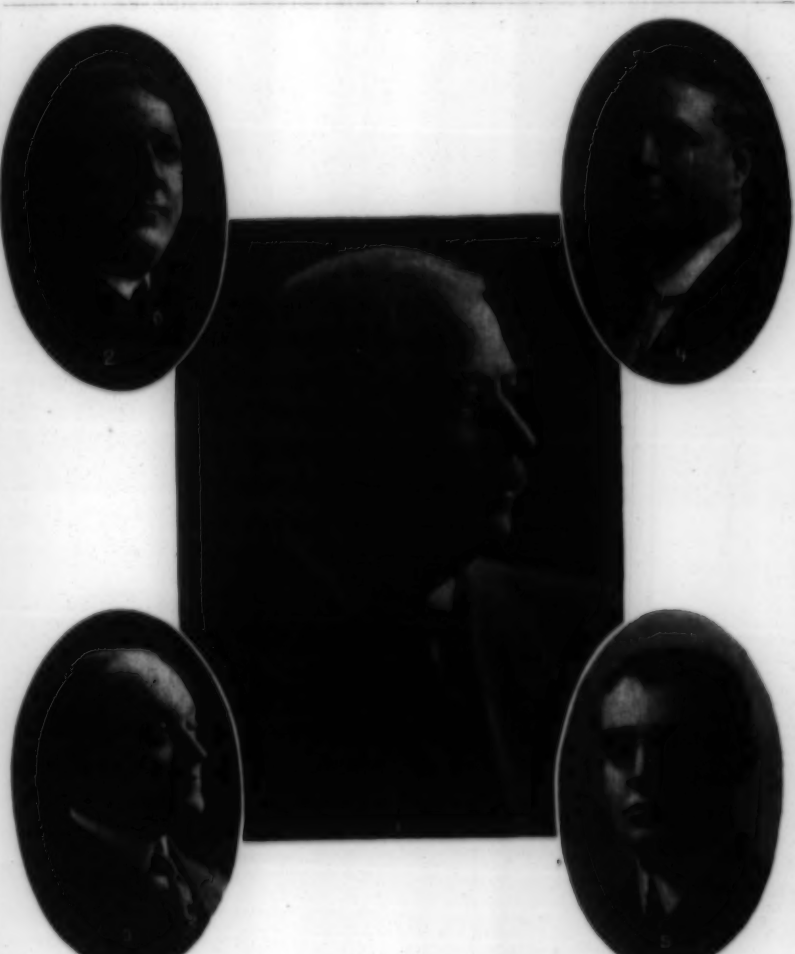
MEADEN'S FLATS.—Barton and Wiswell, Inc., proprietors; H. C. Dittus, manager; Will R. Sheridan, stage director; William Marshall, carpenter; Tom Joyce, electrician; Joe Lane, business-manager; A. L. Koerber, musical director; H. W. Van Tassel, properties; Mildred Hall, wardrobe; Arthur F. Connelly, Eddie Dale, Elton Linton, De Wolfe, Lottis West, Jackmonds, Lanier DeWolfe, Mattie Bowman, Jack Lloyd, Will R. Sheridan, Howard Tuzler, Thomas Dwyer, H. W. Robinson, Frank Major, John LeMay, John Northup, Curtis Speck, Claude Speck, Alva Sheridan, Helen Sinclair, Gladys Beaumont, Adelle Westman, Rosale Brown, Genevieve Gibson, Mattie Robinson, Lillian Flynn, Louise Pearson, Vicki Norris, Japie Murock, Dollie Durwood, Ethel Howard, Sadie Sylvania.

MEE'S MATRIMONIAL BUREAU.—Billy Allen, proprietor; Joel Bright, Blanche Boyd, Blanche Humphreys, Edie Keiser, John Huddleston, George W. Allen, J. Allen, Grace Humphreys, Frankie Lawrence, Edith Lawrence, Essie Keiser.

MINTYNE AND HEATH IN HAYTI.—Klaw and Erlanger, proprietors; George Sammis, manager; William Torrey, stage-manager; A. M. Langstaff, musical director; James McKeen, Thomas E. Heath, Julian Ross, Toby Lyons, Alfred Fisher, Carl Fisher, J. H. Norton, Adele Rowland, Marion Stanley, Mabel Sealy, Jane Burby, Otto Johnson, John H. Pratt, Lena Merrill, William Franz, David Brady, Tony Forte, and chorus of sixty. Opening date, Cleveland, O., Aug. 23.

MIDNIGHT SON, THE.—Lew Fields, proprietor; George A. Nichols, advance agent; George A. Schiller, Joseph M. Rattiff, Harry Fisher, Denman Maley, Taylor Holmes, Mand Lambert, Lotta Faust, Florence Martin, Linden Backwith, George Monroe, Lillian Lee, Gus Bad, Vernon Castle, Gladys Moore, Maybelle Meiser, Berchard Dickerson, Nan J. Brennan, Helen Turner, Deana Gibson, Florence Oble, Elia Reinhardt, Elizabeth Hawman, Louise Hawman, Beatrice Liddell, Dorothy Marlowe, Seppie McNeil, Ada Robertson, Daisy Carson, Grace Becker, Alice Kery, Hans Allen, Clara Lloyd, Sara Lee, Adelle La Pierre, Cecile Meade, Josephine Kernell, Margaret St. Clair, Nas Turner, Mollie Marlowe, Lillian Leroy, Nadda Nilsson, Florence Blake, May Allen, Adele Merrill, Pearl Ben-Yusef, Nellie Lyon, Cecile Williams, Ida Decker, Vina Gordon, Moore, Regina Stone, Violet Devere, Raymond Strath, Alexander Gibson, Henry Dyer, Albert Van Sand, R. B. Hamilton, W. L. Hobart, Harry Wilcox, Jr., Frank Ellis, J. J. Keenan, Jr., William J. Kline, Edward Grant, H. L. Frost, Harry Frew, George McDonald, J. Kirkwood, Billy Cohen, Earl Bruch, Fred Howard. Opening date, New Haven, Conn., May 12.

MOTOR GIRL, THE.—Frank Hennessy, proprietor; William Raymond Hill, personal representative; Frank C. Rhoades, business-manager; Carroll C. O'Connell, stage director; Ned Joyce, assistant stage director; Georgia Oates, Elizabeth Brice, Adelaide Sharp, Beanie Franklin, Helen Adair, Stella Rowe, George Pauncefort, George Makaroni, Martin Brown, James F. Cook, John Lorens, George Callahan, James H. Barnes, Frank Shea, Robert O'Connor, George Lyons, Carroll C. O'Connell, Mad Yarn, Charles Leach, Lora Wentworth, Lotta Blumens, Melissa Ten Ryck, Helen Scottin, Flora Cronin.



1. Pat Short, manager Century and Olympic.
2. William Garen, manager Havlin's.

3. Dan Fishell, manager Garrick.
4. D. E. Russell, manager Imperial.
5. John B. Fleming, manager American.

ST. LOUIS MANAGERS.

Pat Short has served as manager of the Olympic and Century theatres since their erection. The Olympic was built in 1886, the Century in 1884. William Garen has served in all capacities, as player, stage-manager, press agent, and producer. He has been identified with all kinds of amusements ranging from the circus to the legitimate. He has acted as manager of Havlin's for fifteen years. Daniel S. Fishell was born at St. Louis thirty-two years ago. After traveling with various bands and circuses Mr. Fishell assumed the management of the Garrick five years ago. He will open

a new theatre here, the Princess, during the season 1910-11. D. E. Russell, of the Imperial, began his career in the box-office of the Grand Opera House in Milwaukee and then went to the Alhambra in the same city. After several seasons as manager of the Great Northern in Chicago he came to St. Louis seven years ago. John B. Fleming began his managerial career at Havlin's fifteen years ago. After seven years' service there he was transferred to the Grand, where he remained till he became manager of the American at the beginning of the present season.

Ronan, Phillip Smith, Joseph Wigham, George Archer, Samuel Thompson, Louis Jencks, T. O'Donnell, Mort Weinstein, Margaret Ray, Martha Conway, Alice E. Adams, Edna Ross, Alice Andree, Bernice Parker, Ella Valentine, Freda Habbis, Edna Parne, Elsie Wood, Peggy Marini, May Green. Opening date, New London, Conn., Sept. 3.

KING DODO.—John Cort, proprietor; Charles A. Gouttler, manager; Richard Lambert, business-manager; Henry E. Smith, advance agent; Harry Cort, treasurer; Charles J. Udell, stage-manager; Richard Keiserling, musical director; Henrietta Housen, wardrobe mistress; Eleanor Kent, Laura Millard, Zoe Barrette, Mabel Buysa, Dollie Pacey, Beatrice Mascotte, Hazel Jamieson, Margaret Langdon, Lillian La Fier, Florence Bernard, Anna Mortons, Gertrude Bellock, Grace Spaeth, Neela Maron, May Wagner, Genevieve Canner, Maudie Canner, Bulah Tyndall, Marie Lyons, Thelma Goodwin, Edith Tre-

Dorothy Whitney, Katherine Georgia, Edith Elcanor, Mabel Francis, Bertha Gindson, Evelyn Kramer, Lottie Leslie, Mattie Nelson, Rose Tree, Mabel Vyryan, Corinne Buck, Gladys Turner, Dorothy Dodd, Marion Archer, Grace Williams, Minnie Brown, Lillian Berry, Alberta Dorris.

LITTLE JOHNNY JONES.—Colonial Amusement Company, proprietors; Charles L. Crane, manager; H. A. Morrison, business-manager; Carl Martin, advance agent; H. D. Dupree, treasurer; Harry Collins, stage-manager; H. B. Brown, musical director; Chad Hachner, William Morton, Amy Mortimer, G. H. Carlton, William Leffery, Harry Thorpe, J. Roy Clair, Lou West, J. Wiseman, Jonette Lyman, Vera Edmunds, Edward Halbert, Eva York, Walter Reynolds, Myrma Morrison, Corolla Wall, Gynnie Abbott, Verma Harrison, Maudie Crawford, Lillian Watson, Mabelle La Vere, Mable Biles, Irene Peeper, Silou Tyson, Emma Hyde, Ellen Hilton, Clair Shilling, Marie Vampay.

BERNARD J. McOWEN.



—Kreider, Kenosha, Wis.

Bernard J. McOWEN, after a successful season over the Chamberlain-Kindt Airdome Circuit, closed his company at Rock Island, Ill. Mr. McOWEN and Ensign Leasing left immediately for Kenosha, Wis., to begin rehearsals with William Macaulay's The Little Homestead Company. Next season, Mr. McOWEN will again have his stock company opening at Oshkosh, Wis., for a run. Mr. McOWEN is one of the youngest and most versatile of stock leading men.

Nancy Poole, Lillian Foster, Anita Pollock, Elmer Mayne, Beatrice Merrill, Corine Gael, Ethel Mayne, Elizabeth Young, Sue Duval, Nancy Neville, Helen Adair, Marie Baxter, Anna Claire, Dorothy Newell, May Brennan, Dorothy Warrington, Sadie Melles, Alice Clayton, Katherine Robertson, Mildred De Silva, Ethel Tanager, Evelyn Meredith, Julia Meredith, Mayne Du Pont, Minnesota Martell, Kathryn Warren, Katherine Walden, Ted Lorraine, Jack Laughlin, Jackson Karl, Homer Potts, George O'Rourke, Harry Thornhill, Bert Smith, Alvin Morton, Randolph Brewington, Ross Harvey, Edward McNulty, Fred Bates, John Shaddock, George Lanning, Valentine Homan, Thomas McCormack.

MR. HAMLET OF BROADWAY, see Fox, Eddie.

MR. LOBE OF KOAL, F. Ray Comstock, proprietor; Jack Shoemaker, manager; Clarence Parker, advance agent; Jesse Shipp, stage manager; James Vaughan, musical director; Bert A. Williams, Jesse Shipp, Alex. Rogers, Tom Brown, Siren Navarro, John Hill, Hattie McIntosh, Charles Moore, Henry Troy, Charles McKee, Arthur Payne, Mat Houser, Chester Hawks, J. M. Thomas, James Lightfoot, Charles Foster, William Elkins, W. H. Holland, R. M. Cooper, Lloyd Gibbs, L. H. Samsbury, G. H. Tapley, Walter Hilliard, Sterling Rex, Ed Tolliver, Clarence Redd, William Chappell, Minnie Brown, Miss Clough, Adah Banks, Anita Bush, Mrs. Rogers, Mrs. Rex, Lottie Grady, Hattie Hopkins, Josephine D. Vance, Katie Jones, Jessie Ellis, Florence Brown, Miss Jones, May York, Bernice Lewis, Beulah Vaughan, Ida Day, Bernice Brady, Maggie Davis, Edna King, Mrs. Payne, Harry Stafford, Robert Craig, D. F. Rader, Lizzie De Massey, James Vaughan, William Spedick, Clarence Parker, Jack Shoemaker, Jesse Shipp, Jr., opening date, Toledo, O., Aug. 29.

NEW HIGHLY BELLS.—The John P. Byrne Amusement Company, proprietors; Walter Loftus, manager; M. J. Byrne, business manager; John G. Burns, advance agent; Harry Friend, treasurer; Charles G. Miller, stage manager; Sam Fisher, musical director; Andrew Byrne, James A. Byrne, James A. Byrne, Jr., Frank L. Foss, Frank Ross, Allen Wheaton, Art Grenier, Al. Grenier, Thomas Hayden, Joe L. Rose, Robert Waller, Frank Boyle, Jerry Saunders, Fred Young, Leslie Burton, Eddie French, Leroy Felt, Clarence Barr, William Millette, Harry Boutine, Edna Von Buelow, Lillian Hoover, Florence Clarke, Myrtle Miller, opening date, Norwich, Conn., Aug. 23.

NEWLYWEDS AND THEIR BABY.—The Leffer-Bratton Company, proprietors; George Gott, manager; Tom North, business manager; William Smith, treasurer; Wallace Beery, stage manager; Frank E. Heald, musical director; William D. Lewis, master carpenter; David Rosenthal, master of properties; John Samuels, assistant; Paul J. Miner, electrician; Fred Gates, assistant; Mrs. G. Wilkens, wardrobe mistress; Mrs. Edith Dickinson, assistant; James E. Rosen, George P. Murphy, Irving Brooks, Wallace Beery, George Edward Reed, Lloyd Pedrick, Leo Hayes, George Howell, Gus Necker, William D. Lewis, David Rosenthal, Paul Miller, Fred Gates, Paul Gibson, Samuel Moss, Hal Starks, Joseph Harlow, George Hannaford, Charles Kamp, Herbert Lancaster, Henry Lamb, Edward Horton, George Primrose, William Shaw, Countess Olga von Hatzfeldt, Leona Stephens, Ida Fitzhugh, Gussie Wilkens, Harry Boutine, Edna Von Buelow, Lillian Hoover, Florence Clarke, Myrtle Miller, opening date, Rochester, N. Y., Sept. 6.

NEW YORK HIPPODROME.—Messrs. Scheriff and Anderson, proprietors and managers; John B. Fitzpatrick, business manager; Sol De Vries, treasurer; R. H. Burnside, stage manager; Manuel Klein, musical director; Arthur Voegtlin, scenic artist; W. H. Clark, E. A. Clark, J. Parker Combes, Marceline, Harry Wardell, James R. Adams, George H. Adams, Charles Havel, Harry Dale, Frank Hanson, J. H. Taylor, Harry Griffith, Herbert Mandel, Harry Cluett, Adrian Bellevue, H. J. Barstar, Jack Warren, Nat Harris, Gwilym Edwards, J. Fleming, Nanette Flack, Mabel Dwight, Mlle. Albertina Rasch, Leslie Leigh, Margaret Townsend, Mildred Flora, Caroline Weir, Blanche Boone, opening date, Sept. 4.

PARADISE OF MAHOMET, THE.—Sam S. and Lee Shubert, Inc., proprietors; A. H. Conly, manager; James Deary, stage manager; William Davis, assistant stage manager; A. R. White, carpenter; W. H. Spear, electrician; Tim Cronin, property man; Mrs. Fause, wardrobe mistress; Ralph Herz, Walter Lawrence, John Bunney, Edward M. Fayer, George J. Sarvis, Alfred Cahill, W. M. Davis, George Churchill, Edna Broderick, Lona Stowe, Roma Raymond, Mae Dealy, Vera Michelson, Adele Ritchie, Flossie Hope, Eva Davenport, Misses N. Götter, K. Seaves, V. Dalton, M. Beck, O. Carr, O. Spencer, G. Calvert, E. Ahearne, A. Leslie, H. White, S. Harrison, G. Fursman, M. Mackenzie, A. Margolis, A. Dexter, M. Dealy, E. Doherty, G. Stillman, B. Desmond, K. Beldin, V. Manz, M. Allen, C. Loughorne, F. Mack, Messrs. J. Warwick, J. Loughlin, J. Hamilton, H. Potts, L. Dusenberry, H. Summerville, W. Davis, E. Dodge, W. Spear, M. Andrews, F. Wells, J. Johnson, J. Haguer, W. Ford, H. Tryon, opening date, New Haven, Conn., Sept. 6.

PARISIAN MODEL.—Mittenthal Brothers, managers; Grace Hazard, C. M. Brooks, Christine Towle, Dorothy Walters, Rita Harrington, Stephen Paul, Florence Cameron, Peggy O'Neil, Sylvia Sewell, May King, Vera Eaton, Fay Anderson, Catharine Krull, Joseph Canino, Gertrude Taylor, Arthur Thallano, William Naughton, Charles Wayne, Julia Eddle, Marion Naylor, Clair Bowen, Harry Kearney, Arthur Leeds, Henry Lamb, Evelyn Dos Roche, Grace Peals, Lillian La Schelle, Irene Dunn, Helen Lloyd, Lillian Wells.

PINKY, THE PINKERTON GIRL.—W. F. Mann, proprietor; Frank Sherman, manager; Jack Campbell, business manager; Abe Cohen, treasurer; Carl Winterhoff, stage manager; E. A. Mason, musical director; Frank Sherman, Sam Wilson, Carl Winterhoff, G. Wright, Joseph Schaffer, Harry Lister, Nathaniel Flores, Fortis, Kate Morton, Fred Johnson, Harry Birch, Abe Cohen, Besa Dunlop, Earle Elverson, Kathryn Mason, Mrs. E. Griffin, Sarah Lester, Viola Blott, Henrietta Dyer, Emma Walker, Annetta Luck, Helen Russell, Thelma West, Kate Linquist, Ruby Harris, Elton Dorsey, Margaret Egan, E. F. Kicker, Mrs. Madame Laverie, opening date, Kansas City, Mo., Aug. 22.

POWERS, JAMES T.—Sam S. and Lee Shubert, Inc., proprietors; Max Sharpe, stage manager; James T. Powers, Harold Vizard, Edith Decker, Suzanne Willis, Ernest Lambert, Gertrude Malone, Theodore Martin, Eva Kelllogg, Mabel Weeks, Mona Sartoris, Julia Mills, Charles Prince, Joseph Phillips, William Phillips, Percy Ames, J. Donald Archer, Ernest Hare, Ted Sullivan, Glen Conner, Joseph Galtion, Eugene Roder, Milburn Ryder, Lillian Fulton, Bobbie Fuchet, Julia Mills, Cecile Mayo, Dolly Filly, Emeline Clark, Caroline Green, Helen Steek, Vivian Raymond, Olga Hempton, Beale Ryan, Marie Wright, May Dealy, Kythia Kirvan, Irma Dixon, Ruth Elton, Dorothy Dunn, Helen Birch, Glen Conner, Fred Galtion, Jack Wellikin, Jack McKelvie, Harold Nelson, Jack Breese, George Allison, Harry Sulkin, Milo Joyce, Jean Roder, Arthur Whitman, Joseph Galtion, Harry McDonough, Jr., Philip Haring, Albert Massour, Jack Leonard, Milburn Ryder, E. Prutsky, George P. Murphy, E. F. Kicker, Evelyn Bost, Isabelle Jensen, Ruth Summers, May Murtile, Mona Sartoris, Lorraine Bright, Mildred Bright, Elaine Benton, Natalie Harvey, Jeanne McPherson, Dorothy Sarce, Mollie Lorraine, Edna Pillard, May Redmayne, Jeanne Charles, Clatie Cameron, Ethel Conner, Isabel Conner.

PRINCE OF TONIGHT, THE.—See Woodruff, Henry.

PRIZE WINNERS, THE.—Lynan Twing, proprietors; Clarence A. Sterling, Wilbur Martin, Howard C. Lyman, Herbert L. Lyman, Fatti Rossa, Katharine M. Evans, Edna Brocklin, Lulu Sam, Fay Wild, Edna Jeno, Bertha Walters, Jeannette Irwin, Dot Lewis, Babe Murphy, Dorothy Adams, Cressie Hilton, Dottie Wade, Ruby Berger, May Berger, Marie Chalmers.

PROMOTERS, THE.—See Ward and Vokes.

RED MILL, THE.—Martin and Emery Company, proprietors; Bert Swor, Francis Woods, Oth. Koerner, Alvin Laughlin, Carl Harberg, S. W. Stott, Harry R. McClain, J. Duke Jaxone, Edna Norman, Georgia Harvey, Vernice Martin, Adeline Stern, Bonnie Woods, Helen Fiden, Edith Edwards, Emily Zeigler, Emil Miller, Alex. Roy, Clarence and Lillian Johnson, Thomas, Jack, Beatta and Lorine Harrington.

RED MOON, THE.—Stair and Nicolai, proprietors; Edgar Healy, manager; Sam Corher, Jr., business manager and advance agent; Charles Hunter, stage manager; James Corher, Jr., musical director; George Smith, Herbert Sutton, drums; Walter Saunders, carpenter; Louis Potts, electrician; John Schuesser, properties; Cole and Johnson, Alida Overton Walker, Abbie Mitchell, Fanny Wise, Mollie Hill, Elizabeth Williams, Rebecca Deik, Mayne Brown, Daley Brown, Leona Marshall, Lottie Gee, Lulu Coleman, Blanche Deas, Beattie Simms, Mattie Harris, Marjorie Sipp, Anna Jarret, Marie Young, Pauline Hackney, Beattie Brown, Pearl Taylor, Marion Potter, Isadora Ringgold, Gertrude Townsend, Belle Morgan, Alida Blunoff, Sam Lucas, Wesley Jenkins, Henry Gant, Arthur Talbot, Benny Jones, Frank Brown, Edgar Connor, Frank Delays, William Phelps, Louis Mitchell, Harry Watson, Nathaniel Patterson, Frank Jackson, Nelson Tunstall, Sam Craig, Frank Hill, opening date, Plainfield, N. J., Aug. 26.

ROBIN HOOD.—Harlan Producing Company, proprietors; Daniel Young, stage manager; Frank Rodd, musical director; Antoinette Le Brun, Frederick Hutman, Halton Moyst, Thomas Richard, Sally Solomon, Frank Head, Mabel Harris, Charles.

ROSE OF ALGERIA, THE.—Lex Fields, proprietor; Adolph Mayer, manager; George N. Loomis, business manager; Lillian Herlein, Ethel Green, Edith Ethel MacRide, Marion Wynne, Eugene Cowles, William Gaston, James Diamond, Frank Polack, Anna Wynne, Ralph Nairn, Matilda Davies, Belle Palmer, Edward Taylor, Carl Kahn, Ralph Watson, Carrie Polts, Florie Polts, Nellie Polts, Ada Blair, Mabel Gibean, Dolores Suanasce, Daisy Schwartz, Beattie McClellan, Elsie Clark, Vivian Morton, Elsie Kvartson, Maud Martin, Edna Martin, Ethel E. Brower, Grace Russell, Molly Ward, Katherine Borer, Ray Williams, Marion Wynne, Harriet Winston, Nancy Rose, Gloria Starr, Virginia Ruppert, Laura Campbell, Fay Stuart, Messrs. Taylor, Con, Birch, L. Pato, Swaim, Steinman, S. Koluch, Dillon, Watson, Lingham, Wilson, Chase, Metzger, Mulligan, Taft, Belmont, Hook,

Jaffe, Vanderkorn, Kahn, opening date, New York city, Aug. 20.

SCHOOL DAYS.—Stair and Nicolai, Inc., proprietors; C. F. Lawrence, manager; Fred T. Grinnell, business manager; Charles A. Morgan, stage manager; Eugene Salzer, musical director; Herman Timberg, C. A. Morgan, Wilfred Herrick, Eugene Salzer, Daniel Murphy, Harry Olin, Sid Marion, C. F. Walsh, P. Timberg, M. Starr, L. Golden, S. Price, H. Livingston, F. Rogers, J. Stool, J. Smith, C. Nolan, R. Mackler, C. Perry, M. Hammer, M. Barth, Anna Wilkes, Lily Dean Hart, Laura Jerome, Florence Benedict, Gertrude Kirwin, Claire Chapman, Grace Lloyd, Willie Meridian, Alice Belizer, Evelyn Miller, Floyd Miller, Anna Roberts, Musette Sanborn, Evelyn Downer, Edna Laurence, Ruth Walker, Mrs. Bryan, opening date, Pittsburgh, Sept. 6.

SIDNEY, GEORGE.—Stair and Nicolai, proprietors; George H. Nicolai, general manager; George Sidney, Dick Hume, Frank Milton, Hudson Freeborn, Eugene Sweet, Harry Smiri, Frank Hanson, George Carney, Paul Sullivan, John Shea, William Blair, James Miller, Al. Tatham, John Warren, William Hall, Tom Cantwell, Gay Henderson, Annabelle Williams, Dolly White, Katherine Thompson, Eleanor Maccol, Allieen Bonn, Callie Grant, Susie Mills, Gertrude Fales, Madge Lawrence, Winnie Richards, Rose Kessler, Lillie De Long, Lou De Long, Lulu De Long, Alice Blair, Phyllis Graham, Mabel Kerwin, Violet Randolph, Mabel Evans, Babette Morella, Malvina Jordan, Jeannette Gilbert, Anna Lockwood, Clara Wineburger.

SMART SET, THE, IN HIS HONOR THE BARBER.—Ratton and Wiswell, proprietors; Frank Phelps, manager; M. J. Joyce, business manager; James Harris, stage carpenter; T. J. Bryan, musical director; S. H. Dudley, James Burns, Ivan Allen, Andrew Tribble, Lawrence Chenuit, Jennie Pearl, Alberta Ormes, Aline Assels, Irene Tasker, Marie Hendricks, Ethel L. Harrier, Maude Johnson, Josephine Saxo, Tillie Cottman, Beattie Tribble, Lillian Brown, Rebecca Roger, Madeline Cooper, Jennie B. Hillman, Daisy Bryna, Hattie Harris, Lillie, Emil, Herbert E. Ames, George McClain, George Williams, James Bryan, John Warren, William L. Ramsey, James A. Sillard, Fred B. Smith, James H. Harris, Charles H. Hall, Mat Johnson, Joseph Bonoff, Robert Tuhman, Harry Beechell, opening date, Plainfield, N. J., Sept. 11.

SOLD KISS, THE.—Seal Kiss Company, Inc., proprietors; Robert Adams, Florence North, Marie E. Annis, Eva Mull, Ella Gardner, Ben Grinnell, Miss Steele, George B. Fox, Aurora D. Aubrey, Arthur S. Hull, Vera Neale, Miss Leebold, Miss Clifford, Miss Stewart, Miss Rivers, Margaret Ross, Doris Piper, Ethel Elkins, Jennie Prager, Miss Wills, Ethel Oliver, Fred Hornby, Frank Martin, Hazel Rivers, Marie Harris, Ida Allen, Alice Gordan, Emma Smith, Margaret Ross, Miss Gardner, Horace DeCamp, Fenton Stewart, Anna Meredith, Florence McLeary, Florence Patterson, Clara Melville, Kenton Stewart, Sadie Wills, Mr. Hall, Mr. Burke, Mr. Martin, Mr. Smith, Mr. DeCamp, Mr. Barnett, Mlle. Pertina, Lewis Talbot, manager; Albert Hoops, business manager; Fred Hornby, stage director; Julien Gordon, stage manager; master carpenter; John Wilson, electrician; Frank Johnson, master of properties; Mrs. Price, wardrobe mistress.

STUBBORN CINDERELLA, A (Western).—The Princess Amusement Company, proprietors; Mort H. Singer, manager; Percy J. Kelly, business manager; Edna Fitzgerald, advance agent; George E. Romain, stage manager; Fred Wala, musical director; Homer B. Mason, Grace Kennicott, Marguerite Keeler, Lillian Rhoads, Don Macmillan, Frank Carter, Charles Danvers, Walter Hoad, opening date, Davenport, Ia., Sept. 5. George E. Romain, Frank Callan, Thelma La Glass, Tessie McAdams, Maxine Lockwood, Myrtle Revere, Mabel LeVole, Louis Yeoman, Nellie Turner, Ethel Terry, Mrs. Seesman, Gertrude Connor, Cleo Fay, Mabel Webb, Margaret Wolf, Elsie Brade, Evelyn Fulton, Lee Shaw, Alice Harvey, Dorothy Fortiere, Isabelle Burnside, Charles Adams, J. F. Adams, Louis Graham, Sam Shaffer, William Mason, Edwin Delporte, Jack Woods, Louis Rebeles, Harry Zohn, opening date, Waco, Tex., Sept. 11.

STUBBORN CINDERELLA, A (Eastern).—The Princess Amusement Company, proprietors; Mort H. Singer, manager; Arthur Houghton, business manager; Zack M. Harris, advance agent; C. M. Holly, stage manager; S. Kelly, business manager; director; Harry Stone, Grace Edmund, Lillian Goldsmith, William H. White, Francis Pierlot, Lester Crawford, Clara Noeki, Charles R. Haigh, Charles Wedlake, Josephine Baird, opening date, Salem, Mass., Sept. 6.

SUNNY SIDE OF BROADWAY, THE.—Benie Woolfolk, proprietor and manager; George P. Murphy, business manager; Jeanne Weng, secretary; H. E. Woolfolk, treasurer; Don Clark, stage manager; P. Hans Flath, musical director; Max Bloom, Don Clark, P. Hans Flath, Harry Edison, George Ware, Phil Rickard, Mary Franklin, Carolyn Ryan, Marie Montrose, Alice Lee, Al. Harrison, J. E. Cogan, Ed Allen, Jeanne Wentz, Lee Wentz, John Gilmore, Herman Heidrick, Howard Hack, Nan Ryan, Grace Canavan, Bertha Keely, Ada Jones, Bettie Kellar, Elizabeth Risk, Hattie Perry, Bertha Banger, George Baker, Marie Harburn, Troile Barron, Elsie Kellar, Ella Hinesly, opening date, Indianapolis, Ind., July 30.

THREE TWINS.—Joseph M. Gaites, proprietor; H. C. Demuth, manager; Howard Gale, business manager; Edward Mahoney, advance agent; Edward P. Bowers, stage manager; Al. Downing, carpenter; Ernest Martin, chief electrician; Joe Kelly, electrician; Eugene Conroy, electrician; Mike Carroll, property man; Sam Somerville, master of transportation; Mrs. Masvira, wardrobe mistress; Frank Smith, stage manager; Ivan Whit, conductor; Fred Whit, first violin; L. P. Perry, solo; Ralph Moro, cornet; Frank Cork, drums; Victor Morley, Harry Hanlon, Eddie P. Bower, Florence Kolb, William H. Woodside, Albert Livingston, Frank Smith, Beattie Clifford, Minnie Allen, Evelyn Solinger, Ada Gilford, Adele Meeker, Kathryn Florence, Jesse Gilford, Lillian Wilmet, Dolly Wilmet, Mabel Merlyn, Janette Singer, Elizabeth Hardy, Mabel Bradford, Paula Hummel, Stella Colbert, Lillian Sapier, Ada Bate, Ann, Frank, Savage, Anna Bayok, Etta Bayok, Bernice Dyer, Beattie Gross, John Belser, Kathryn Brown, June Moore, Marie Hampton, Halley Glogh, Minnie Gale, Alice Croighton, Carrie Lill, Jean Brea, Alice Hastings, Florence Butler, Beattie Rogers, Regie Morris, Sam Somerville, Harry Johnson, Glen Towns, Frank Leavitt, Herman Brandt, Bob McDowell, Al. Bent, opening date, Red Bank, N. J., Aug. 7.

THREE TWINS.—Joseph M. Gaites, proprietor; W. H. Orlatt, general manager; Hugh Fay, Edward Wade, Thomas Whiffen, Elizabeth Carnosly, Ida Dalis, Helen Dubois, Florine Steinman, W. H. Vedder, Neil Kelly, John Abbot, Harry Schuman Heink, Beattie Logan,

AINSWORTH ARNOLD.



Ainsworth Arnold, pictured above, opened his third season under the Forepaugh management at the Majestic Theatre, Indianapolis, on Labor Day, and is winning new laurels from press and public for his artistic work. Mr. Arnold as Lieutenant Burton in The Warriors of Virginia attracted universal praise for a delightful bit of acting. His was rather a difficult role to fill, as much of his work was in pictures, not lines.

Hazel Ellsworth, Metta Fenton, Fay Fenton, Alice Wood, Dolores Saures, Marie Hebler, Mabel Goulding, Jess Glidia, Marion Lee, Doris Lee, Ida Adams, Hazel Gordon, Gladys Hall, Helen Beckley, Kate Barnard, Edith Theban, Harriet Hale, Elsie Wynne, Edna Fay, Agnes Hall, Mildred Hawley, Maude St. Clair, Gay Godfrey, Gertrude Dimes, Rose Smiley, Frances Lincoln, Fritzi Smith, Ethel Griffin, Ernest Geyer, Frank Dever, Robert Howell, Hans Schuman Heink, E. Donaglas, Oliver Bundy, Joseph Baumsteier, Charles Parr, Charles Rayville, Floyd White.

THREE TWINS.—Joseph M. Gaites, proprietor; W. H. Orlatt, general manager; Cliff Crawford, Beattie McCoy, William Meehan, Joseph Allen, Daisy Leon, Ada Gordon, Della Nixon, W. H. Vedder, Augustus McElm, Tom McMahon, Ralph J. Locke, Zella Adams, Edith Kimball, and chorus.

TIMBER, HERMAN, see School Days. TIME, THE PLACE AND THE GIRL, THE.—H. H. Frasse, manager; Jack Kingston, May Bouton, Elizabeth Thomas, Raymond Daley, Theodore P. Hook, J. S. Kinslow, Judd Hault, Beattie Hueston, C. M. Griffin, Robert P. Kin, Charles Lank, Jack Wilson, Sumner La Follette, Helen Ray, Mable Myrnest, Ada Reese, Anna Humphrey, Margaret Irving, Edythe Ferguson, Bernice Perry, Hazel Bailey, Maude Platt, Beattie LeVey, Del Estes, Florence Smith, Beattie Hammond, Frances Maurin, Percival Courtney, Marion Rae, Margaret Irving, Helen Rae, Jack Wilson, Tom Tierney, Ralph Mackenzie, Lawrence Bringham, Judd Ward, Stanley Young, Sidney Carl.

TIME, THE PLACE AND THE GIRL, THE (C. R.).—H. H. Frasse, Inc., proprietor; L. R. Willard, manager; W. A. Jucker, business manager; Al. H. Smyth, musical director; Irving Christian, stage manager; Al. Wilson, carpenter; Gilbert MacLean, electrician; Ray White, properties; Madame Richard, wardrobe; George Ehner, Tom Cameron, Ray Largent, Fred Waelder, Irving H. Christian, Fred Clark, Emmett Briscoe, Clarence Steffy, Jeannette Patterson, Vivian Allen, Amanda Hendricks, Grace Golden, Bobbette Clayton, May Day, Hazel Meacham, Gaud Nesbitt, Marie Dunham, Stella Galt, Jackson, Lillian Sonosky, Kate Campbell, Naud Brown, Lillian Chambers, Mildred Miller, Henrietta Hendricks, Irene Dixon, Violet Beaunious, Bernet Mack, Vern Taylor, Emmett Briscoe, Eddie Thomas, Frank Siddall, Fred Clark, Clarence Steffy, Paul Miller.

TOP OF THE WORLD.—George H. Murray, manager; H. A. Loken, writing manager; Joseph Flanagan, stage manager; Emil Bierman, musical director; Fred Bailey, Ralph Austin, Charles Harris, Walter Willa, Al. Grady, Thomas J. McMahon, D. J. Flanagan, Percy Walling, Francis Carrier, Florence Smith, Pearl Revere, Daisy Fugnet, Will Nell Lavenor, Bonnie Gordon, Dorothy Hutchinson, Otto Owens, C. M. Walker, Frank James, Harry Stearns, Addie Reeves, Emil Bierman, C. M. Miller, J. A. Hayes, Pearley Lewis, Artie Grogwell, Olive Roberts, May Foth, Ethel Rickette, Ruth Randall, Helen Carroll, Beattie Quinn, Marcelle Tasche, Grace Osborne, Ethel Hall, Lillian James, Nellie Le Cain, Mable Lawrence, Irene Chandler, Maud Courtney, Louise Humiston, Minnie Hall, Beattie Abbott, Catherine Revere, Inez de Werder, Helen Wages, Charles E. Elliott, George Mansfield, Charles W. Sears, Robert Merriman, Gus Monte, H. McDermott, Chester Gates, L. Morris, Robert Travers, Harry Hynes, Charles E. Wheeler, William P. Grasser, Gus Curley, Minnie Howard, Grace Mantell, Eva Kelley, Harry Wages, Inez E. Montgomery, Kathleen Madigan, Helen Wallace, Mattie Corey, Alberta Connell, opening date, Newport, R. I., Aug. 10.

TRIP TO NEW ORLEANS, A.—George Taylor, Charles Bonzia, W. A. Cooke, H. M. Prince, Gus Hall, George Day, Ada Alexander, Sarah Green, Marie Belle, Jeannette Murphy, Anthony Bryd, Andy Porter, Morzan Prince, S. Henderson, Irene Galtus, Loretta Pellhorn, Theresa Burroughs, Vera Davenport, Daisy Brown, Emma A. Prince, Ruby Taylor, Beatrice Hodges.

WARD AND VOKES IN THE PRO-MOHEM.—Andrew Struener, carpenter; Cliff Bonnet, electrician; Har. Wages, Harry Wages, Lew Kelly, Charles "Sandy" Chapman, John Manley, Thomas P. Kennette, Richard Barry, David De Wolfe, Eddie Judge, Thomas P. Kourus, Louis LaVine, Jennie A. Moore, Josie Daly, Mae Kilegney, Frances Avery, Lucy Daly,

WIZARD OF WISLAND.—Harry Scott Company, proprietors. Fannie Pinkham, Irene D'Arville, David H. Groch, George H. Tappan, Mary Grey, Blanche Ellice, James Veda, Harry Eldon, Kitty Quill, Edith Clark, Helen Morris, Mabel Moore, Sue White, Claire Brown, Edith Bernard, Grace Morris, Edna Timmons, Helen Southard, Merle Landers, Rose Plunkett, Louis Lebo, W. C. Fleming, Paul Foster.

WOODRUFF, HENRY, IN THE PRINCE OF TO-NIGHT.—Princess Amusement Company, proprietors; Mort H. Singer, manager; Colonel W. W. Decker, business manager; Jack Lawrence, advance agent; Dudley Mallor, treasurer; Edward Beck, stage manager; Lew Lawson, assistant stage manager; Frank Palma, musical director; Fred McWethy, boss carpenter; George Jones, assistant; John Krumbach, electrician; James Gorman, first assistant; Edward Paul, second assistant; Larry Cassidy, property master; John Jennings, assistant; Homer Beard, master transportation; Henry Woodruff, Joseph Herbert, Jr., James Fulton, Peter McArthur, Edward Beck, Lew Lawson, Frank Singer, Frank Palma, Frederick McWethy, Harry Cassidy, George Jones, John Krumbach, James Gorman, Howard Paul, John Jennings, Homer Beard, Jack Evans, Norman Leroy, Irwin Hardy, Frank O'Brien, William Taylor, Robert Bingham, Charles Yorkshire, Frank S. T. Owens, Katie Ross, William Duran, Maud Dwyer, Clara Vale, May Ward, Mabel Robinson, Betty Monroe, Ruth Peoples, Viola Hopkins, Margaret McBride, Lillian Pleasant, Laura Castle, Estelle Vernon, Edna McNabb, Virginia McClary, Miriam Von, Praga, Poney O'Connor, Betty Harland, Irene Greenway, Jessie Spler, Edna Heaton, Gladys Gilmore, Ruth Gilbert, Frances Field, Emily Clark, Cookey Beck, Lillian Elliott, Devora Opp, Ethel Russell, Mable Jennings, Amy Henderson, Mable Scott, Edna Kimball, Helen Fayne, Crystal Maddox, Ella Taggart, Anita Clawson, Fannie Combs, Violet Woodstock, Mary Hacking, Marguerite McPherson, Jessie Thompson, Digna Woods, Amy Welch, Virgie Gless, Nellie Moore, Addie Devin, Myrtle Fox, Beale Warren.

YANKEE PRINCE, THE. see George M. Cohen.

YORKE AND ADAMS IN AFRICA.—B. E. Forrester, proprietor; Ed E. Daley, manager; George A. Florida, business manager; Frank Florida, advance agent; Herbert S. Burns, stage manager; H. Tynemsen, musical director; Yorke and Adams, Alan Coogan, Jimmy Conners, Hughie Flaherty, Jennie Hart, Felix Fantus, John Tull, John White, Fred Ritter, Russell H. Gerald, Lawrence, Charles Matthews, Herbert S. Burns, Ed E. Daley, Owen Davis, Walter McKay, James Mason, Tom Burton, Josephine Stanton, Jeanette Le Blanc, Dalia Lorenza, Lena Wood, Lillian Ludlow, Nancy Dale, Ethel Munson, Erina Benson, Gertrude Bambrick, Virginia Niles, Grace Maynard, Helen Burnham, Gladys La Roy, Belle Turner, Joe Belmont, Paula Keane, Dolly Mack, Hattie Hart, Mae Hart, Ruth Shepard, Eva Atwater, Lillian Bradley, Eight Ju Ju Girls. Opening date, Yonkers, N. Y., Aug. 21.

STOCK.

ALCAZAR (San Francisco).—Fred Belasco, proprietor; Herbert Farjeon, stage manager; Augustus Brown, Fred J. Butler, Will E. Walling, E. L. Bennison, A. Burt Wesner, William Garwood, Walter Belasco, Charles Trowbridge, Howard Hickman, George Baldwin, Roy Nell, Andrew Bennison, Evelyn Vaughan, Beale Barricade, Grace Travers, Christie Mae Lean, Charles Belasco. Opening date, Aug. 28.

BELASCO STOCK (Los Angeles, Cal.).—The Belasco-Blackwood Company, Inc., proprietors; John H. Blackwood, manager; A. C. Jones, business manager; George M. Clayton, treasurer; Harry Andrews, stage manager; Victor L. Scherzinger, musical director; Carl Schland, stage carpenter; Edward Bickel, property master; Carl M. Taylor, electrician; Jay Barnes, press agent; Clayton Minders, assistant treasurer; Charles M. Reed, advertising agent; Lewis S. Stone, Frank E. Camp, Richard Vivian, Howard Scott, Louis Morrison, William P. Freeman, James Anderson, Charles Gilbert, Percy Speare, Harry Oakes, Charles Ruggles, Percy Bronson, Charles E. Buck, Thais Magrane, Adele Farrington, Fay Bainter, Grace Gardner, Ida Lewis, Jessie Norman, Fanchon Everhart.

BISHOP'S PLAYERS (Oakland, Cal.).—Harry W. Bishop, proprietor and manager; J. W. Jackson, business manager; James W. Horne, treasurer; George P. Webster, stage manager; August Hinrichs, musical director; Florence Oakley, Laura Hudson, Edith Lyle, Mina Crollus Gleason, Beale Sankey, Sydney Ayres, George Friend, Henry Shumer, Robert Harrison, William Wolbert, Walter Whipple, Robert Lawler, George Rand, Paul C. Hurst, playing Ye Liberty Playhouse.

BUSH TEMPLE PLAYERS (Chicago).—O. M. Anderson, proprietor; Charles P. Elliott, manager; Merle Smith, treasurer; Frank Beal, stage manager; Sam Heischfeld, musical director; Anderson, Aubrey, Beatrice, Hartman, Rodgers, Arthur Ritchie, Edwin Latta, Walter Jordan, Frank Heller, Fred Webster, Marie Paves, Ethel Von Waldron, Cora Witherspoon, Louise Lester, Jennie Radcliff. Opening date, Sept. 4.

CHESNUT STOCK (Brooklyn).—Percy G. Williams, proprietor; H. Percy Melton, stage director; George Wilson, Alice Fleming, Charles I. Schofield, William R. Randall, Arthur Buchanan, Emmeline Melville, Gertrude Rivers, Patty Allison, Charles Arthur, James A. Boshell, Daniel E. Hanlon, Henry Oldridge. Playing Crescent Theatre.

FORBES' WALKER STOCK (Brooklyn, N. Y.).—Percy G. Williams, proprietor; Pauline H. Boyle, manager; Jessie McAlister, Gus A. Forbes, James Doyle, Norman Wendell, Jane Stuart, John Grey, Julia Varner, Evelyn Watson, Joseph Wickes, Tommy Williams, Charles Bishop, Edna Mae Wilson, Maud Barber. Opening date, Aug. 28.

FOREPAUGH STOCK (Cincinnati).—George Fish, manager; Herschel Mayall, Alice Baxter, Jennie Ellison, George Barber, John Daly, Margaret McDonald, Edna Elmore, Edna Evans, Thomas Moore, Edna Curtis, E. E. McIntyre. Playing Olympic Theatre.

FOREPAUGH STOCK (Indianapolis).—J. Francis Kirk, stage director; Charles N. Lum, Laella Morrison, J. Francis Kirk, George Arvine, Alaworth Arnold, Lucille Spitzer, Carl Cook, Mary Louise Allen, Carroll Barrymore, Walter Howe, Harry Preston Coffin, Harry Stafford, Valere Valere, Jeanette Miller, Ella Ryan, William Taber, Fay Baker.

GAGNON-POLLOCK STOCK (San Antonio).—Bert G. Gagnon, Jewel Kelly, Henry Pearson, J. Francis Marlow, Foster Ball, Guy P. Gagnon, Ray Baker, F. Marlow, George Hanna, George Perry, Beale Clark, R. L. Grishy, Arthur Wiggins, M. Hinchelliff, L. McDonald, Don Ballard, Olive Ruggles, Violet Whitworth, Marjorie Davis, Edith Pollock.

GLASER, VAUGHAN, STOCK (Cleveland).—Vaughan Glaser and Company, proprietors; Milton E. Hoffman, general manager; W. B. Gary, manager; Max Greenburg, scenic artist; Theodore Johnston, stage manager; Vaughan Glaser, James A. Hester, Frederic Kerby, Harrison Stedman, Charles Carver, Theodore Johnston, O. Edmund Roberts, Robert F. Hill, William E. Rosa, Theresa Malcolm, Lola Downin, Beale Lee Lestina, Florence Templeton, Corinne Cantwell, Constance Kenyon, Fay Courteney.

LYRIC (Lincoln, Neb.).—Horace V. Noble, Edith May Hamilton, Terese Lorraine, Dorothy Redding, Grace Raymond, Rupert Dunn, George E. Cole, Ray D. Clifton, George W. Murdock, Albert Gebhardt.

LYTEL, BERT, CO. (Baker Theatre, Rochester).—Bert Lytel, proprietor; D. M. Caudman, manager; Richard Baker, stage manager; August Rohde, musical director; Bert Lytel, Ida Adair, John Milton, Mabel Acker, Beth Ross, John H. Sagner, Inez Buck, Walter Gilbert, Eugene Shakespeare, Richard Baker, Martin Butler, Frank C. Reynolds, John Gardiner, Mary Grace Meloy, Frank Bann.

MAXWELL-HALL STOCK (Terre Haute, Ind.).—Edwin F. Maxwell and Jefferson Hall, proprietors; Edwin F. Maxwell, manager; Jefferson Hall, stage director; Ray Maxwell, advance agent; Nellie E. Maxwell, treasurer; Franklin L. Hawkins, stage manager; J. Grant Trombles, musical director; Charles M. Slager, master of properties; Edwin F. Maxwell, Jefferson Hall, Ray Maxwell, Frederick E. Hand, J. P. Clark, Chic Harvey, Franklin L. Hawkins, Charles M. Slager, J. Grant Trombles, Gertrude Matland, Emma Whittle, Nellie E. Maxwell, Belle Mitchell, Ellison Montford, Master Edwin Benton Maxwell. Opening date, July 11.

NEILL, JAMES (Minneapolis).—James Neill, proprietor; Edwin H. Neill, manager; Robert Morris, stage director; Stuart Beebe, stage manager; William Drake, scenic artist; James Neill, Arthur Janet, Charles Lindholm, Joseph Creighton, Wilson Hummel, Alfred Cooper, William H. Tooker, Stuart Beebe, Robert Morris, James Cornman, Edythe Chapman, Julia Walcott, Margherita Sargent, Edith Sessions, Almyra Sessions. Playing Princess Theatre.

NEW THEATRE (New York City).—Winthrop Ames, director; Lee Schubert, manager; Louis Calvert and George Foster Platt, stage directors; Wilfred North and Frederick Stanhope, assistant stage directors; Elliott Scheuch, musical director; E. H. Southern, Julia Marlowe, Rose Cochran, Olive Wyndham, Jessie Busler, Mrs. C. Sol Smith, Beatrice Forbes Robertson, Beverly Silvertree, Thais Lawton, Leah Hateman-Hunter, Vida Sutton, Louis Calvert, Charles Cartwright, Albert Bruning, Ferdinand Gottschalk, Henry Stanford, Ben Johnson, Leonard Buckston, William McVay, Jacob Wendell, Jr., Charles Balsar, Harry Melick, Pedro de Cordoba, A. E. Anson, Master John Tansey.

ORPHEUM PLAYERS (Philadelphia).—Percy G. Williams, proprietor; Grant Laferty, business manager; Morris Scheck, press representative; Roland S. Robbins, treasurer; Percy Winter, stage director; John J. Geary, stage manager; J. F. Zimmerman, musical director; Albert Newman, dancing instructor; J. D. Braden, scenic artist; John Christie, master machanic; H. G. Forster, Henry Edwards, Ada Barrett, Kathleen McDonnell, Leah Winslow, Edith Wallis, Dorothy Shumaker, Marion Barney, George D. Parker, Earl Ashley, Ernest Sinclair, Robert Royal, Peter Lang, Sydney Mather, Dorothy Wayne, Edith Schamache, Olive Cavette, M. E. Grove, O. Jacobs, John J. Geary, Carson Davenport, William Lager.

OSWALD, MARGARET, STOCK—Henry McRae, proprietor and manager; S. H. Friedlander, business manager; Henry McRae, treasurer; Ed Lawrence, stage manager; Margaret Oswald, Allan Holuber, Charles Bird, John Johnston, Kenneth Fry, Mortimer Winston, Scott McKeath, Adale Leonard, Henry McRae, Walter Wilson, Robert Webb Lawrence, Owen Williamson, Ed Lawrence, George Clausen, Leola Howard, Bertha Cordray, Phillip Sheffield, True Boardman, Minnie Gerschell, Beale Lyewell. Opening date, Bellingham, Wash., Sept. 15.

PAYTON THEATRE STOCK (Brooklyn).—Cora Payton, proprietor; Joseph Payton, manager; Joe Sterrett, stage director. Louis Leon Hall, Claud Payton, George S. Fisher, Albert O. Warburg, Leo Sterrett, Joseph Girard, Harold H. Chase, Frank McMonn, Charles Greer, Eddie Murray, Edna Phillips, Ethel Milton, Grace Fox, Charlotte Wade Daniels.

RUSSELL AND DREW'S STOCK (Seattle).—Russell and Drew, proprietors; R. E. French, manager; Frank Hood, business manager; Ben Sanderson, advance agent; E. L. Drew, treasurer; Edward Kellie, stage manager; M. E. Hilderton, musical director; Gerald Humphrey, Trust S. Boardman, Edward Kellie, Charles Conners, Claud Burroughs, A. T. Dickenson, Albert West, Edward White, W. H. Christie, Neva West, Clair Sinclair, Eva French, Anita Allen, Marguerite Marti. Opening date, Sept. 8.

SHERBET STOCK (Brooklyn).—Walter D. Neeland, proprietor; Edith Ellis, stage director; Robert Dempster, Aubrey Noyes, Carl Simmons, Owen Meach, George Lewis, Gaston Bell, Harry S. Haddell, George K. Schilling, Joseph Selman, Gerar Bandfield, Olive Wyndham, Clara Weston, Ina Goldsmith, Malvina Longfellow, Lillian Page. Playing Bijou Theatre.

WOODWARD STOCK (Kansas City).—Woodward and Burgess Amusement Company, proprietors; William Warren, manager; Francis Wright, stage director. Wilbur Higby, Louise Carter, Marie Hudson, Mary Milburn, May Desmond, Ethel Eldon, Lillian Higgins, Mayne Allen, Frank Donithorne, McCabe, Evellie Alderson, Jack Montague, Henry Lutz, Clarence Otter, Henry Mantell, Charles Yule.

REPERTOIRE.

ALLEN, ESTELLE, CO.—Joseph King Attractions, Inc., proprietors. Estelle Allen, Marie Van, Vera Chandler, Scharlett Wilkins, Marguerite Allen, Austin O. Huhn, Alfred Allen, Frank Glenison, Milton Farman, William Stewart, Sidney J. Mason.

BENNETT-MOULTON CO.—George K. Robinson, proprietor; F. A. Cook, advance agent; Charles E. Landie, stage manager; Frank Broadbent, musical director. Marion Francis, Adelaide Jane, Blanche Phelps, Walter Davis, Beale Cook, Henry Burt, Charles E. Lane, John J. Sully, Billy Hall, Walter De Luna, Norman Houston, the Great Bobetta, Flying Hollinger, Inez, Sully and Phelps, Landie and Co., Hall and Pray. Opening date, Sherbrook, Can., Aug. 30.

BOYER, NANCY.—Popular Amusements Company, Inc., proprietors; Charles R. Mills, manager; Henry Testis, director; Edward Barton, stage manager; J. Arthur Leatham, agent;

William Bradford, musical director; George Sanda, carpenter; John Lynch, properties; Neil Hickey, Ed Barton, Henry Testis, George Harris, Clifford Hilde, John Lynch, Ethel Estes, Leah B. Nelson, Nancy Boyer.

BROWN, KIRK, CO.—J. T. Macaulay, manager; C. W. Miller, business manager; Frank Foy, stage manager; Lawrence Masley, musical director. Kirk Brown, J. T. Macaulay, F. H. Foy, Henry Crosby, J. Harrison Taylor, William Tennyson, James O'Neill, James Brown, Fred Stittman, Charles Savage, C. W. Miller, Robert Livingstone, Harry Radcliffe, Lillian Seymour, Goldie Cleveland, Emma De Weale, Mabel Dillingham, Ida Davenport. Opening date, Pittsfield, Mass., Aug. 9.

CHAUNCEY-KIEFFER.—Fred Chauncey, proprietor; Arthur G. Snyder, business manager; Jack E. Lenzig, stage director. James B. Cunningham, Jack E. Lenzig, Percy G. Bollinger, Will H. Mason, L. Wayne Barry, Harry W. Reeves, John D'Alma, Arthur G. Snyder, Frank Feinberg, Harry Rothwell, Fred Chauncey, Edward Kramer, Anna Barnes, Elizabeth Fox, Lillian D'Alma, Catherine Lorraine, Willa Bothwell, Edna Mildred Grace Keifer. Opening date, Scranton, Pa., Aug. 9.

COLONIAL STOCK.—Paul W. Hillis, manager; Frank Oliver, stage director; Cortland Hopkins, treasurer; J. W. Hartman, advance agent; Burton Mallory, Percy Chartus, Carl Hayth, Cortland Hopkins, Frank Oliver, J. W. Hartman, Edna Warren, Myra Crowe, Mabel Reed, Helen Forbes. Opening date, New Glasgow, N. S., Sept. 6.

COOK, CARL W., STOCK CO.—The Carl W. Cook Stock Company, proprietors; Carl W. Cook, manager; Hoses F. Moyer, business manager; H. C. Willard, advance agent; Joe Vitis, stage manager; Max Bagley, musical director; Carl W. Cook, Blanche Swigart Cook, Corabelle Stewart, Edna LaNora, Lida Hall, Dorothy King, Dora Sweatenger, C. E. Francis, Homer Willetts, Max V. Bagley, Joe Vitis, Kenneth Minor, Victor Nause, Hoses F. Moyer, H. C. Willard, Ben Greenfield, Carl Hawk, Edna Tolls, Iris Moyer, Dan Williams, F. D. King. Opening date, Terre Haute, Ind., July 18.

CUTTER STOCK.—Wallace R. Cutter, manager; Sam Carlton, business manager; Frederick Lyle, stage manager; Kate Stein, musical director; Wallace R. Cutter, Norman Hilyard, Joe C. Berry, Fredrick Lyle, Harry Candale, Harry Hooper, C. C. Navarro, Fred Kuhlman, Myrtle Hilden, Nellie Hopper, Blanche White, Kate Stein. Opening date, Richmond, Ind., July 26.

DE ARMOND SISTERS' CO.—Raymond and Butler, proprietors; Jack Raymond, business manager; Fred Butler, advance agent; Mrs. Sadie De Armond, treasurer; Mount Stuckey, stage manager; Jack Raymond, musical director. Lillian De Armond, Irene De Armond, Nellie Kunis, Hazel Jack Raymond, Mrs. Sadie De Armond, Russell Hamilton, Clarence Slough, Mount Stuckey, Jack Raymond, C. G. Norton, Fred Butler, Jack Raymond. Opening date, Pittsburgh, Kan., Sept. 20.

GRAYCE, HELEN.—N. Appell, proprietor and manager; Laylo Helfrich, business manager; James Barton, advance agent; Louis J. Appel, treasurer; J. Sydney Macy, stage manager; Helen Grayce, Joseph Fox, Alvin Barker, Waldron, Dorothy Beardsley, Rogers Barker, Edmund Abbey, George P. Randall, J. Sydney Macy, Gavin Harris, W. S. Koster, Lynn Osborn, Jack Shanahan, Ed Vickery. Opening date, Saratoga Springs, N. Y., Aug. 3.

HALL, DON C.—Don C. Hall, proprietor and manager; George H. Lawrence, advance agent; Mrs. William Hall, assistant treasurer; Don C. Hall, Jr., leader of band; Walter H. Hall, leader of orchestra; Don C. Hall, Mrs. Don C. Hall, Oliver Hall, Anna Hall, William Hall, Don C. Hall, Jr., Marie Magie, Mrs. C. L. Sylvester, Don C. Hall, Jr., Walter H. Hall, Joseph Briggs, Charles L. Sylvester, F. C. Thomas.

HARVEY STOCK (Northern).—Harvey D. Orr, proprietor; J. S. Garside, manager; Dick Harrison, advance agent; Walter D. Orr, treasurer; Maurice A. Waldron, Frank B. Dare, Harry Felters, J. S. Garside, Charles Henshaw, Roy Pink, Frank A. Bailey, Walter D. Orr, F. F. Fahl, Joe Gagnon, C. H. Hancock, J. W. Lawrence, H. B. Pierce, Robert A. Winters, Emma Warren, Blanche Brennan, Barbara Hall, Erna Stock, Rosaline Wayland.

HARVEY STOCK (Southern).—Harvey D. Orr, proprietor; Leonard A. Emmert, manager; James McNevin, advance agent; Richard Cassin, stage manager; George S. Young, orchestra leader; Roy Smith, band leader; Percy Warren, Percy Akey, Fred Upchurch, Johnnie Philiber, George S. Young, Roy Smith, Bert Blackmore, A. D. Bashore, Frank Ferrell, Otis Minnell, Joe Hader, Mrs. John Philiber, Mabel Johnston, Mina Griffin.

HAYWARD, GRACE.—George M. Gatts, proprietor and manager; T. C. Wilcox, advance agent; Joseph O'Donnell, stage manager; Nat Johnson, musical director. Grace Hayward, Helen Gillingwater, Marie Gower, Myrtle Adell, Maude North, Baby O'Donnell, Charles W. Hinde, Richard Mandell, E. C. Sprague, Lew J. Welsh, Eugene Lane, Jack O'Donnell, Oscar Wheeler, Harry Morton, Nat Johnson, Thomas C. Wilcox, the Marvelous Le Getto, George M. Gatts. Opening date, Lincoln, Neb., Sept. 6.

HICKMAN AND BESEY (Eastern).—Jack Bessey, proprietor; Bert Leigh, manager; Ralph Shultz, advance agent; Jack Baird, treasurer; George Joiner, stage manager; Billy Long, musical director. Jack Bessey, James G. Morton, Ira Herzing, Art Grand, J. B. Williams, Ralph Shultz, George Joiner, Bert Leigh, Evelyn De Folart, Myrtle Ketcham, Adeline Melnotie, Grace Baird, Miss Billy Long. Opening date, Davenport, Ia., Sept. 3.

HORNE, EDWIN, PLAYERS.—Edwin Horne, manager. Estelle Horne, Fred P. Miller, Edwin C. Horne, James Babour, J. B. Wilson, Edwin Don Carlos, Fred Star, Robert Snell, George, Richard, Victor, Victor.

HUDE'S THEATRE PARTY.—L. H. Cunningham, manager. Jack Warburton, Matthew Kohler, W. W. Sterling, W. O. McWaters, Wilbert Chambers, J. Barlett Davis, Fred E. Ellsworth, Louis Hammond, Walter Blair, R. C. Glenn, J. R. Smith, Charles Brown, Charles Oswald, Alice Bell, Josephine West, Elizabeth Muller, Marjorie Cortland.

KINSEY COMEDY CO.—Paul Brady, E. A. Hammond, Joe Vance, Robert Robinson, Mack Franks, H. Donna Gomer, Catherine Hadley, Mable English, Bonnie Vance, Both Kinsey, Frank Miller, Frank Mills, Madge Kinsey.

LATIMORE-LEIGH STOCK.—E. L. Hickok, proprietor; Ernest Latimore, manager; H. H. Villmar, advance agent; Charles J. Lammer, stage manager; Bertie La Tier, musical director. E. L. Hickok, J. D. Hickok, Walter Potts, Harry La Tier, A. Warner, Walter McMillan, Ernest Latimore, Ralph V. Clark, Charles J. Lammer, Victor Woods, Alice Clements, Bertie La Tier, Alice Hilton, Char-

lotte Potts, Marie Latimore, Lillie Garrett, Bess Latimore, Vaudeville features; Latimore-Leigh company of Vaudeville Potts and Potts, electric musical act; Alice Hilton, Harry La Tier, moving pictures and illustrated songs, Hiram and Cyrus. Opening date, Athens, O., Aug. 9.

MALLORY, CLIFTON.—Clifton Mallory, proprietor; D. H. Cook, manager; Andrew Bewick, business manager; William Davidson, advance agent; Mrs. Clifton Mallory, treasurer; Clifton Mallory, stage manager; Mrs. Clifton Mallory, musical director. Clifton Mallory, Irving Roberts, Andrew Bewick, Will Hing, George Albert, Helenbach, Wilber Halcumb, George Anderson, Irah Browne, Zoe Welch, Minnie Bosworth, Julia Harter. Opening date, Syracuse, N. Y., Sept. 21.

MARTIN STOCK.—George E. Cochran, proprietor and manager; Lee Cohn, business manager; Howard L. Case, stage manager; H. Nathanson, musical director. Melvin Ardmore, Henry Le Case, Chris Koson, G. G. Ketter, Kenneth Ellis, Ed R. Whelan, G. G. Norton, Theresa Martin, Blanche M. La Dell, Lera Dalton, G. G. Norton.

MURRAY AND MACKAY COMEDY.—John J. Murray, manager; Frank Mackay, agent; Louis Lenta, stage carpenter; James McHugh, property master; M. O. Lawrence, J. C. Boland, Willard Robertson, George P. Grasse, Harry Sherman, Le Roy and Hayes, Florence J. Murray, Eloise Adams, Nellie Sherman, Sadie Selaigne. Opening date, Butler, Pa., Aug. 23.

MYRLE-HARDER.—W. H. Harder, proprietor; Gray Towler, Florence Burrough, Edwin Brandon, Amelia Baird, Emma Myrle, John Kaiser, Richard Marsden, Frank Christie, Maude Elburne, Bruce Morgan, William Hall, Clarence Bebell, Beale Dean, Gay Sisters.

PARTELL STOCK (Central).—W. A. Partello, proprietor; Ed H. Moore, manager; H. J. Spelman, representative; J. D. Herbert, stage director; Eva Russell, Sheehan, musical director; George W. Haley, carpenter; Gus Schell, scenic artist; C. H. Oelrich, electrician; Harry Elway, properties; Grace Whitchee, Hattie Grantley, Jossey Lyons, Annie Forshner, Grace Dickerman, Annie Lewis, Herbert Griffin, Tommy Towle, Charles Smith, Harry Trussell, Harry Jack Westerman, William Dickerman, Edgar Darrell.

PERKINS, CHIC.—Frank G. King, proprietor and manager; Frank Bates, advance agent; Walfrid W. Wilson, stage manager; Mattie Perkins, musical director. Chic Perkins, Gladys Perkins, Gladys Perkins, Frank G. King, Walfrid W. Wilson, Frank Dale, Arthur A. Butterfield, Edgar Murray, Jr., Master Frank G. King, Jr. Opening date, Rochester, Ia., Aug. 16.

POWELL AND COHAN'S MUSICAL.—Horton Powell, Frank Lins, Mary Raymond, Carlo Portello, Leo Waddell, J. D. Herbert, George Norton, Sam B. Seully, Maurice Caste, Ellis Owens, Edna Reed, Ida Cohn, Jay A. Jay.

SPEEDEN AND PAIGE STOCK.—Sam Speeden, proprietor; Oscar Hammond, manager; Ed. Therner, advance agent; Oscar Hammond, treasurer; Harry Manners, stage manager; Genevieve Canner, musical director. Sam Speeden, Harry Manners, Willard Collins, Oscar Schaffner, Cecil Manners, Luella Montague, Germaine Lynn, Claire Paige, Fred Langley, Samuel Middlemore, Harry Swift. Opening date, Aberdeen, S. Dak., Aug. 16.

TAYLOR STOCK CO.—H. W. Taylor, proprietor and manager; Lawrence Taylor, advance agent; Harry Wesley, musical director; Harry Moore, Ben Haddfield, John H. Booth, John McKenna, Frank Birkhurst, Sherwood Jones, Harry Wesley, W. S. Wilson, William McGinnis, Lawrence Roy, Clara Rose Huber, Ethel Henrich, Jessie Gerold, Frank Morgan. Opening date, Canton, O., Aug. 23.

TURNER, CLARA.—Jackson and Turner, proprietors; Ira W. Jackson, manager; William F. Barry, business manager; M. B. Miller, advance agent; W. F. Barry, treasurer; Gilmore McGinnis, stage manager; Willard F. Beane, musical director. Clara Turner, Jennie De Witt, Beale DeWitt, Florence Winter, Gilmore Hammond, Maxwell Driscoll, Fred A. Walsh, William F. Barry, Cecil Drummond, Maurice Geary, Willard F. Beane, Thomas Donaherty, James Hordell, Charles Hordell. Opening date, Hornell, N. Y., Sept. 13.

WEBER STOCK.—Eugene Weber, Elton Dew Fox, Charles Robinson, Wesley Barney, J. T. Carey, Al Phillips, Ernest Brandon, John James, Al Klinghamer, Mary Ayer, Lola Russell, Catherine Cosgriff.

WILLIAMS STOCK.—T. F. De Gafferey, J. manager; T. F. De Gafferey, Mr. Messing, Al Williams, E. Kerr, Harry Huggins, Walter Bozge, Mayne Crawford, Ida May Bozge, May Blossom Williams, Marie De Gafferey.

WILLIAMS STOCK.—M. B. Williams, proprietor; Ralph Williams, manager; Henry Thomas, business manager; Fred Bore, advance agent; Ray Cox, treasurer; Eugene Hubbard, stage manager; Miss Hattie Tubbs, musical director; Roy Brockway, properties; William De Witt, E. C. Tucker, Ed. Dunlavy, Bart Phillips, Charles McCracken, Howard and Ralph Lamson, Jimmie O'Brien, Charles Young, Miss Jacquin Dewitt, Maude Adams, Edith Leachman. Opening date, Port Jervis, Mich., May 1.

WININGER BROTHERS' OWN.—Wininger Brothers, proprietors; Frank Wininger, manager; Joseph Wininger, advance agent; John Wininger, treasurer; Adolf Wininger, stage manager; John R. Watts, musical director. John Wininger, Ray A. Brown, W. Howard Pitts, Joe MacLach, Hugh Imig, George Barbus, Janet Carow, Julia Aron, Mabel Fellham, Master Francis Imig, Adolph Wininger. Opening date, Merrill, Wis., Aug. 23.

YANKEE DOODLE STOCK CO.—John A. Himmelsa Attractions, proprietors; George A. Haddley, manager; Charles E. Whitney, business manager; Jack Haddley, stage manager; Gene Sullivan, musical director. Frank McAnley, Mae Tipton, Florence Cutler, Elsie Dean, Madeline Volmer, Jack Morrissey, Harold Stout, Harry Conners, W. O. Miller, Dick Simmons, Carl Tolan, Frank Tolan, Herbert Griddle, Gene Sullivan.

BURLESQUE AND VAUDEVILLE.

AVENUE GIRLS.—Ben J. Ottinger, proprietor; Dan D. Seallen, manager; Arthur Harris, business manager; Shep Camp, stage manager; George Dollinger, musical director; Lilaie Poyser, wardrobe mistress; Dave Poyser, carpenter; Will Allie, properties; Jack Campbell, electrician; Mona Raymond, Irma Davis, Vane Wallace, May Waldron, Kitty Bonomo, Vera D'Estele, Biedle D'Estele, Gerrie Fullente, J. J. Primrose, Jack Boland, James Chatham, Walter Brower, John Carroll, Harvey Brooks, Shep Camp, Rose Grubbs, Jack Campbell, Marie Rudling, Lucia Favant, May De Mar, Celia Dow, Blanche Booker, Irma Warren.

YANKEE DOODLE GIRLS.—T. W. Dickinson, proprietor; Sol Myers, manager; D. R. (Continued on page 29.)

THE LONDON STAGE

The Triumph of The Great Divide—The Proud Prince Also Scores—A Speech from Henry Miller—A New Drury Lane Drama.

LONDON, Sept. 17.—If ever the "his direct" was given to those American false-swearers who have declared from time to time that the London public and press are always prejudiced against American plays and players, that refutation was given with overwhelming effect at the Adelphi last Wednesday night when *The Great Divide* was presented for the first time in England by Henry Miller and Charles Frohman. We had all heard excellent accounts of this play by your brilliant post-playwright, William Vaughan Moody, and your Gawain, a few days before the London production thereof, had dived into this drama while interviewing the aforesaid Miller for *The London Referee*. But certainly we did not—or rather could not, until we saw the piece—anticipate such a great success as it has just achieved in this metropolis.

As *The Great Divide* has been played in your American cities for so many hundreds of times, there is no need to attempt any recapitulation of its story and situations. Enough that this fine, moving drama, although so charged with the real American "atmosphere," caught on from the beginning and held the big audience enthralled by virtue of its sheer humanity and heart-searching pathos, to say nothing of its natural dashes of real humor. I have never seen an entire audience listen and watch with one unanimous hush throughout an entire act, as the Adelphi audience watched the second act of *The Great Divide* on Wednesday. When the third act opened some of us began to fear that the author was dropping back into something of a conventional strain, but here again the true humanity of the play and the simplicity and beauty of its dialogue conquered, and the curtain fell to thunders of applause. In response to repeated calls, Associated Player Henry Miller at last stepped forward and returned thanks in a little speech as remarkable for its neatness as for its modesty. "You have already proved so kind," said he, "on this, my professional first appearance in my native city, that I feel I should like to stay quite a time."

Next morning all London gave a most unanimous welcome to *The Great Divide* and all concerned. Most of the critics very justly hail Henry Miller as a great actor. And so he is. His Stephen Ghent is indeed a memorable study, and speaking as an enthusiastic playgoer, I for one shall hope to see him play many parts. The heroine, Ruth Jordan, so long and so successfully impersonated by your Margaret Anglin, is played—and beautifully played—at the Adelphi by Edith Wynne Matthison, an English (Birmingham) dame who for the last year or so has been scoring in your States. Ruth is a terrible part to play, and indeed the only defect we have been able to find in Hard Moody's work is that he seems rather to have overdrawn this stern Puritan character. All the American players in the piece achieved a strong success alike, especially Fred Burd as the sometime stony-hearted heroine's always stony-hearted brother; Charles T. Gotthold as Winthrop Newberry, J. Harry Henrime as the monosyllabic Lon, William J. Butler as Dr. Newberry, Isabel Waldron as Mommer Jordan, and Laura Hope Crews, who is delightfully humorous as the light-hearted but commonsensible Polly. Good work was also put in by Frank Weldon, Frank Brownlee, Robert Herbert, James Hagan, and Arthur Benton. Yes, *The Great Divide* has come to stay. You bet! And don't you forget it!

Another drama which was a great success on your side is also achieving great success on ours. That is Huntley McCarthy's romantic play, *The Proud Prince*, which Managers Smith and Carpenter have just produced for the first time in England at the Lyceum. Like *The Great Divide*, this drama is too well known to playgoers in your States to need any description from my pen. You will be glad to learn that it is being splendidly played (with Matheson Lane as the Proud Prince, impersonated by E. H. Sothern in your country), and by sundry strong supporters, including Frederick Rosa, Eric Mayne, Isabel Dillon, and Dorothy Thomas. Also that it is crowding the huge Lyceum at every performance.

Another overwhelming success in this city is that of the new Drury Lane drama *The Whip*, written by Cecil Raleigh and Henry Hamilton, and produced by Managing Director Arthur Collins a few nights back. The story of a Drury Lane drama is seldom so important a matter as the stage production, for in this vast playhouse splendor and realism of scenic effect must of necessity be the first asset. The cute Collins has taken care to provide even a more startling and more realistic set of stage pictures than hitherto, and that is saying a considerable deal, believe me. Among the finest and most remarkable of these sets and scenic situations are the following: The Kennels at Falconhurst (a fine old English estate); The Great Hall, a marvelous depiction of a hunt breakfast; A Railway Collision (the most realistic I've ever seen), and the race for the two thousand guineas at Newmarket, where the victory is won by the favorite, named "The Whip," to smash up which noble steed the chief villain engineered the aforesaid railway smash. "Bad 'cess to him!" as Paddy would say.

The Whip is finely acted, all among the principal scorers being Basil Gill, Vincent Clive, Cyril Keightley, Charles Rock, Alfred Buckland, Jessie Bateman, Nancy Price, and Fanny Brough. *The Whip* has already lashed itself into a huge success.

In my next epistle I shall have to tell you of Alfred Sutro's new comedy, *Making a Gentleman*, at the Garrick; *The Brass Bottle*, by F. Anstey, at the Vaudeville; *King Lear*, at the Haymarket, and *Paisa Goda*, at His Majesty's, together with other matters. GAWAIN.

THE CHATTERTON CIRCUIT.

The deal placing the Chatterton Circuit of theatres, in Illinois, under the booking arrangements of the Shuberts was closed last week. By the terms of the transaction the Shuberts gain entrance into several excellent theatre towns in central Illinois, comprising Springfield, Urbana, Danville, Bloomington, and Lincoln. Herbert E. Duce, the manager of the Shubert interests in Chicago, will have direct supervision of these theatres, while the local managements will remain practically the same.

NEW THEATRE IN TIMES SQUARE.

A syndicate of St. Louis real estate men, composed of the C. L. Gray Construction Company, Frank R. Tate and Moses Underwood Jr., has taken a long term lease of the southeast corner of Broadway and Forty-third Street, and has had plans drawn by George W. Keister for a twelve-story theatre and office building to be erected there at a cost of nearly \$1,000,000. Mr. Tate has taken a ten years' lease of the theatre.

THE BARRIER OPENS.

The Barrier, Klaw and Erlanger's production of Eugene Presbrey's dramatization of Rex Beach's novel of that name, had its first performance at Rochester, N. Y., last night, after a dress rehearsal Sunday under the eye of Joseph Brooks and Mr. Presbrey. The company includes Theodore Roberta, Florence Rockwell, W. S. Hart, Richard Thornton, Alphonso Ethier and Guilio Socola.

A MODJESKA MONUMENT.

A monument made from a boulder weighing over nine tons has been placed at the foot of Modjeska Mountain, at Arden, Cal., in memory of the artist for whom the mountain was named. On the face of the boulder is a tablet bearing Modjeska's name, and the location of the memorial is fitting, since the actress described the glen as "the dearest spot in the world."

CLYDE FITCH'S BODY HERE.

Mrs. William Fitch, the mother of Clyde Fitch, was a passenger on the *Grosvor Kurfuerst* which arrived in port yesterday. Mrs. Fitch brings with her the body of the late playwright. The funeral services will be held in New York at the Church of the Ascension, Fifth Avenue and Tenth Street, on either Wednesday or Friday morning, definite announcement of the day and hour to be made later.

ROBERT E. STEVENS RETIRES.

Robert E. Stevens terminates his engagement as superintendent of the Actors' Fund Home on Staten Island on Sept. 30.

AMUSEMENTS IN HAVANA

THE SUMMER WAS NOT PRODUCTIVE, BUT THE WINTER SEASON IS PROMISING.

The Engagement of the Sicilian Company Successful—The Cinematograph with Vaudeville in an Interval at the Nacional—Gossip of the Cuban Capital.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Sept. 15.—The Spring and Summer months have been productive of no more than fair results, but the outlook for the season now about beginning is more encouraging, at least from the viewpoint of attractions.

The engagement of the Sicilian company, starring Mimi Aguilu, at the Nacional, was an artistic success, and the young artist gained a foothold here. Unfortunately, she followed immediately the Maria Guerrero-Fernando Mendoza company, which, together with the heat, resulted generally in small audiences nightly after the first and one or two special performances. From here the company went to Mexico, Señor Eusebio Acue being interested, and good results are understood to have been obtained in the sister republic.

After the Sicilian company Señor Acue gave cinematograph performances at the Nacional, with high class vaudeville features, among the latter being Los Petrolini, Italian singers, dancers and change artists; Gyp, a clever French woman impersonator; Renee Debaug, Mile. Joly Violetta, and Sr. Arnaud, successful dancers; the Cuban Raymond and others. Manolo Saladriga, a local writer of "skits," was manager for Acue, and a few nights prior to the closing of the engagement had a rousing "funcion de honor."

The Compañia de Opera y Zarzuela Española, directed by Alberto Morales and Miguel Casas, has just finished a short "temporada" at the Nacional. Señora Consuelo Ballo was the principal soprano, and since her last visit here has materially improved as a singer and actress. Jaime Mathen, who was for some years the leading tenor at the Alhambra, was first tenor; Mariano Martinez, baritone; Alberto Morales, leading bass, and Miguel and José Casas, comic tenors. The most successful performances were those of Campanone, La Bruja, La Tempestad, Los Sobrinos de Capitan Grant, and El Milagro de la Virgen.

The Compañia Dramatica Española, Francisco Fuentes, comes to the Nacional in October; in November, Circo Publiones; and in December the Compañia Dramatica Española, Rosario Pino-Emilio Thullier.

To-night the Nacional opens with moving pictures and specialty acts, the managers being Santos and Artigas, who are also theatrical agents here, besides renting and selling films.

Business at the Payret, all things considered, has been quite satisfactory. The bill: moving pictures and Haul del Monte and his Cuarteto Caricato Cubano, composed of Haul del Monte, Blanquita Vasquez, Mariano Fernandez, and Julia Depuy. Del Monte is by far the best exponent of the Cuban negro to-day. Blanquita Vasquez is rather pretty, has a very fair voice, and is a good executer of typical Cuban dances. Fernandez has few equals as an impersonator of the lower born Spaniard. La Depuy is satisfactory in character work and also as a dancer. The quartette presents one-act satirical skits of local events in a very entertaining manner. La Bella Carmela, a Spanish dancer, also takes part in some of them, and others on the bill are Iris and Andreace, singers.

The lease on the Payret held by the Gomez-Costa-Misa Empresa will expire within a month or so, after which comes Esperanza Iris and her company, presenting zarzuela and operetta, followed by the Lyda Borely-Ruggieri Borely Italian Dramatic company.

A new pleasure resort is that of Parque Armonville, situated on the fashionable

Prado, Messrs. Mesa and Cantera being the promoters. The present manager is M. Camacho. A feature is the theatre, which opens out on to the park. There are 512 orchestra seats, 24 boxes, and a capacity of 2,000. The entire ground space of the park and theatre is about 5,000 square meters. The Compañia de Opera y Zarzuela Española were for a short time there, prior to going to the Nacional. As yet results obtained have not come up to expectations of the interested parties.

The Alhambra has returned to the "zarzuela," but the nightly attendance is no more than fair.

All things considered, good business has been the rule around at the Actualidades. Los Petrolini were there for some time, and this week's bill is featuring Isabel Nayarro, a Spanish singer and dancer. The Pareja Hidalgo dancers are also there.

Sr. Acue, the manager of the Actualidades, has recently returned from an extended trip to Mexico. After the completion of the engagement of Mimi Aguilu in Mexico, at the Colon Theatre, Acue is reputed to have taken over said playhouse, inaugurating a season of "varietes." He will shortly return to Mexico.

Moving pictures with specialties at the Marti are the rule.

The theatre on the roof of the Mansano de Gomez is now well under way; the active spirits in the enterprise are Señores Enrique Rosas and Arturo Palomino.

It is possible that Madame Marcelle Sembrich and her concert company may be heard in Havana the early part of the new year.

An effort is being made to have some of the Metropolitan or Manhattan opera companies appear in Havana this season, but nothing definite as yet has been accomplished.

C. W. Bennett, a Canadian theatrical man, was recently in Havana. It is stated he expects to obtain a lease for a period on one of our leading theatres, and conduct vaudeville there.

George B. Greenwood, of Atlanta, Ga., booking agent for a number of theatres of the South, was also recently here, and it is stated has made an arrangement with the Santos and Artigas Enterprise.

Moving pictures are now being exhibited at the Jardin Miramar, an annex of the Hotel Miramar, José Acosta being the manager. J. ELLIS NOASIS.

PLAY BROKERS' VIEWS.

An Excellent Demand for Plays of All Kinds—Good Matter Can Be Readily Placed.

The play brokers unanimously expect a record-breaking season. Though still early, reports from plays that have been placed are favorable. Cecil De Mille announces a long list of good plays that will be produced this season. The plays that have already gone out are doing splendidly. Business so far has satisfied his most sanguine hopes. Mr. Jordan, of Bangor and Jordan, is very optimistic. Last year was the biggest year in the history of this firm, and from present indications the coming one will surpass the previous year. Paul Scott, of Darcy and Welford, reports business as unusually promising. The demand for first-class plays is greater than ever and far exceeds the supply. The supply of plays is unusually large, but the cry is not for plays but for good plays. At Selwyn's a great number of plays have been read, but after the pruning knife had been used the number of approved plays fell short of the demand. More plays than ever are being written, and at the same time more are being sought. At Miss Marbury's office reports from plays already produced indicate big business. Considering the early season and continued warm weather the theatre is doing excellently. With the advent of cold weather the theatre attendance ought to be the largest in years. From Alice Kauser's office comes a most optimistic view. It is the opinion of that office that the next season will be the best in many seasons. More good plays are being received than usual. However, there are not enough of them. The stock theatres are asking for a better class of plays than formerly. Altogether the outlook is encouraging.

THE BOSTON OPERA SEASON.

The list of singers for the Boston Opera House this coming season will include several familiar names and many new ones. Of the sopranos, Frances Alda needs no introduction; Celestina Buoninsegna is an Italian; Fely Dereyne, French, formerly of the San Carlos company; Mathilda Lewicka, Polish; Lydia Lipkowska, the Russian coloratura soprano; Eugenia Bronska-Makarov, a Russian; and Alice Nielsen, Lillian Nordica, and Jane Noria are all Americans. The contraltos are Maria Claessens, a Belgian woman, and Anna Mettschik, a Russian. The tenors are Edouard Hourillon and Edmond Clement, both French; Florentino Constantino, the Spanish tenor, formerly of the San Carlos company; Ernesto Giaccone, Christian Hansen, the Danish tenor; Lorenzo Oggero, an Italian, and Georg Baklanoff, a Russian. Ramon Blanchart, a Spaniard; Raymond Boulogne, French; Angelina Fornari, Antonio Pico, and Emmanuele Sarmiento are all baritones. Francis Archambault, a Canadian bass, will make his debut on the opening night as Barabas in *Gloconda*. Nivetta, a French bass, will be the principal basso. Antonio Pini-Cori is the comedian or buffo. Attilio Puleini is a basso-profundo. Enago Leliva is a Polish tenor.

Have good proposition for robust character actor, can play "Falstaff." Hans Spencer, "Misanthrope."



ELMWOOD LADIES' CONCERT BAND.

This organization is under the direction of A. Schmidt, Jr., and has gained an en-

able reputation. Its programme consists of popular as well as classical numbers.

AROUND VARIOUS CIRCUITS

**A Few Facts About the Circuits and Their Progress—
Business Holds Good—Prospects
Bright.**

The establishment of booking headquarters in New York, seems now the regular procedure for all houses looking for attractions. New houses opening everywhere.

Aaron's Associated Theatres.

This circuit was established in May, 1908, with twenty-one houses to its credit. From time to time houses have been added until now their full complement numbers nearly 225. These complete a radius covering New York, Pennsylvania, New Hampshire, Vermont, Maryland, Ohio, Michigan, Indiana and West Virginia. The Aaron's Associated Theatres office in the Knickerbocker Building, New York, acts as New York representatives for these houses, and attractions may play all or part of the circuit, not being compelled to play each individual house.

The opera house at East Hampton, managed by P. F. McCarthy; the opera house at Brownsville, Pa., managed by Hugh and Storey; the Grand Opera House at Petoskey, Mich., H. B. Lee, manager, and the Cadillac at Cadillac, Mich., Thomas Kress, manager, have all been added to the circuit during the past few days.

John Griffith, in his Shakespearean repertoire, opens in New Jersey the last of this month and will tour the South.

American Theatrical Exchange.

This circuit has been in operation over eighteen years and during the last five years has rapidly increased until now it numbers at least 600 theatres on its books. As new country through their circuit is developed new houses are constantly opening, and the outlook is exceedingly bright, in most places the box office receipts showing an increase of from \$100 to \$500 a performance.

Taft days will be as follows: San Antonio, Oct. 17 and 18; Corpus Christi, Oct. 22; Houston, Oct. 23; Dallas, Oct. 24; Memphis, Tenn., Oct. 27; Savannah, Ga., Nov. 4 and 5; Charleston, S. C., Nov. 5.

The Dream Waltz will probably play Texas at an early date.

Fred Niblo, in a lecture on his visits to foreign lands, will play this circuit for the first time.

A number of towns in Iowa and Missouri have arranged to be represented by this circuit; also the new theatre at New Sulphur Springs, Tex., which will be opened by Max Fisman and the new theatre at Wharton, Tex., opening in October with Adelaide Thurston as the attraction.

J. J. Coleman Circuit.

Mr. Coleman was at the convention in Boston last week, where the Supreme Council, A. A. O. E. U. of Freemasonry are holding an important meeting. Mr. Coleman is a thirty-third degree Mason. Mr. Coleman was a member of the American Theatrical Exchange for twelve years and two years ago established his present circuit.

The establishing of this circuit in New York to cover the towns in Kentucky, Tennessee, Mississippi, Louisiana and Arkansas has proven of vast value to the manager in these States. Mr. Coleman's knowledge of the country and his personal acquaintance with the traveling managers has enabled him to secure many attractions that have never played these States excepting in one or two towns.

Mr. Coleman started sixteen months ago and now has 214 houses under contract. His genial business methods and consideration for the small as well as the large manager is the reason his standing is so high. His word can be relied upon, and it is doubtful if there is any booking agent in the country with a larger circle of friends. This was evidenced at his retirement from the American Theatrical Exchange two years ago.

E. Lawrence Walker will continue as manager of Chan B. Hanford company and William Stork will again be in advance, while Alfred G. Buck will be business manager.

L. A. Bell has leased the Grand in Paris, Ky., which will be booked through this office.

J. W. Kotler, manager of the Barlow Theatre at Georgetown, Ky., will book through this office.

Mayville, Ky., gave The Climax a large and representative audience last week, and they join their praises with New York and Chicago theatregoers.

The Daniel Boone company did a very satisfactory business through Kentucky during the past week.

Charles Allen is organizing a musical farce comedy company to play this circuit beginning in November.

Word has been received at this office that The Final Settlement company (Southern), leased to Max Zoellner, closed suddenly at Mayville, Ky., on Sept. 11. No reasons have been advanced, which throws the matter in mystery, as from inquiries made through Pennsylvania and Ohio, where the company had played, their business was fairly good to very good. The company and play were highly spoken of, and they had filled the entire week of Sept. 13 on this circuit. The closing was rather disappointing because they had the openings of all the houses through Kentucky.

Harry Beresford in Who's Your Friend? and Adelaide Thurston in Mary, Quite Contrary, are doing an excellent business. They will be in Mississippi early in October.

Grantark is duplicating the big success it had last season. They carry a complete scenic production and an excellent acting company. They are booked on the entire circuit.

Routes are being arranged with Earl Burgess for a tour of Kentucky, Tennessee and Mississippi for The World and a Woman. This play has been very successful and has been likened to The Thief, many of the critics going so far as to say it is equally as strong.

Max Fisman will open the houses in Louisiana and Mississippi during the current week. This is one of John Cort's many attractions.

Negotiations are pending to send the George Thatcher Minstrels over this circuit beginning in November.

Polly of the Circus was booked in several of the circuit towns in Tennessee, Mississippi, Louisiana, and Kentucky during the past week.

Burt's Southern Circuit, Inc.

This circuit was established a year ago at the suggestion of local theatre managers in small towns in order to create a route connecting

with Klaw and Erlanger's Circuit, controlling the theatres in the larger cities of the South. With perseverance and continual hustle Mr. Burt has organized a circuit now comprising about 200 theatres, which is incorporated and includes many well known Southern theatre managers. For the coming season there are in the neighborhood of 5,000 performances booked and prospects for good business very favorable. Bookings are made in conjunction with the Klaw and Erlanger Circuit. Since its inception more than fifty new theatres have been opened, with prospects of as many more before the end of the season.

More bookings are being made now than two months ago, a fact Mr. Burt attributes to the good business already being done by productions playing his territory.

Leona River opens its regular season Oct. 7 at Allentown, Pa., on Julius Cohen's time, and will then play this circuit.

Little Miss Muffet opened Sept. 18 at Allentown, Pa., and reports are favorable to both production and business.

Princess of Patches has been doing a splendid business since Sept. 1.

The Heir to the Hoopah successfully opened Sept. 27 at Trenton, N. J.

The opening of Robin Hood was postponed until Sept. 25 at Pittsfield, Mass. It was to have opened originally at Waterbury Sept. 20, but the management decided to further perfect the chorus rather than have the production open at a disadvantage. The attraction is now reported to be in splendid shape.

Earl Burgess is arranging a route over the circuit to open in October for The World and a Woman.

The managers at Orangeburg and Florence, S. C., report good business.

Arrangements are being made for a new Opera House at Bainbridge, Ga. May Stewart played to big business at Middletown, Ky., Sept. 2.

The new Opera House at Piedmont, Ala., will not be ready to open until November.

Star and Haven.

Many of the Star and Haven houses this season are devoted to other amusement interests and many new ones added, which greatly reduces the unviewedness of the circuit and promotes better booking. Business everywhere on the circuit shows a third increase over last season and a far better class of productions. The season is well under way at the majority of the houses, and an agreeable and noteworthy fact is the improvement and success of the melodramatic attractions.

Among the new theatres added to the circuit are the New Crown, New National, and Globe (the old International rebuilt), Chicago, and the New Bijou, Knoxville, Tenn. They have secured the Bijou property at Pittsburgh and are christening it The Lyceum. The Lyceum, Detroit, is entirely remodelled. In St. Louis the better class attractions are now playing the American in the place of the Grand Opera House. The American has been enlarged and is also redecorated along the luxurious lines.

In Louisville, Ky., the better class attractions are playing the Avenue, with melodrama at the Hopkins. Performances there are given Sunday, matinee and evening.

Cook's Opera House will now play the attractions formerly seen at the National in Rochester. Manager Cook having a new theatre there for his vaudeville attractions.

In Brooklyn the better attractions will play the Court, formerly the Olympic Theatre.

The worthy attractions all report good business, especially Checkers, Superba, the Bays, George Sidney, Ward and Yokes, School Days, St. Elmo, David Higgins, Fluffy Ruffles, Graustark, Cole and Johnson, In Old Kentucky, The Squaw Man, and The Lion and the Mouse.

BUFFALO.

Elsie Janis at the Star—Ezra Kendall at the Teck Well Received.

Elsie Janis in The Fair Co-Ed was greeted by large audiences at the Star Sept. 20-22. Miss Janis has never been seen to better advantage, and her support is excellent.

Ezra Kendall in a revised version of The Vinegar Buyer was at the Teck 20-25. Mr. Kendall is as funny as ever and is a great favorite here.

Wildfire, with Will Archie as Bud, was the attraction at the Lyric 20-25.

Harold Vosburgh, a Buffalo boy, headed Wanted by the Police co. at the Academy 20-25.

Miss Janis was entertained on several occasions during her stay here.

P. T. O'CONNOR.

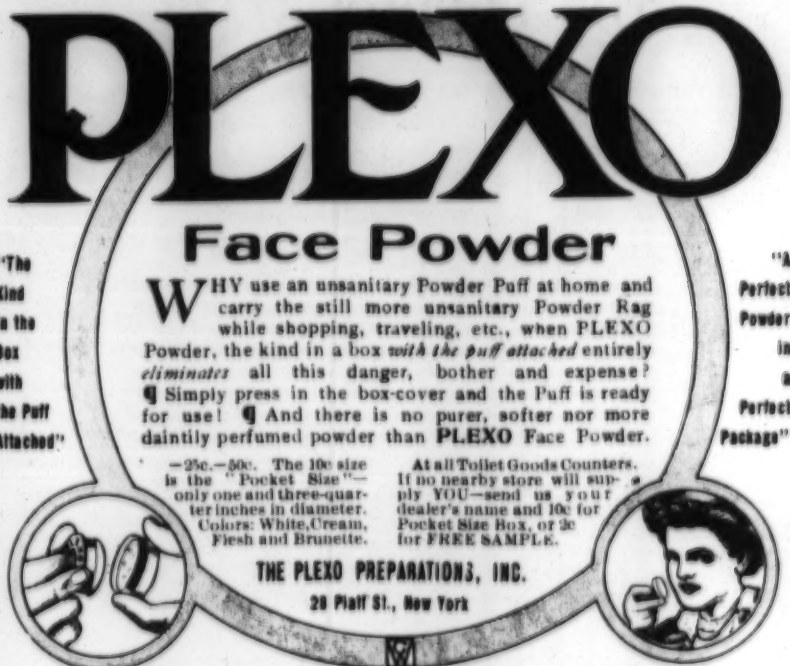
KANSAS CITY.

Long List of Interesting Amusements Here—
New Melodrama at the Gillies.

S. Miller Kent, in A Dry Town, was the Willis Wood's offering Sept. 19-25, playing to a very satisfactory week's business. Mr. Kent is pleasantly remembered here as the star in The Cowboy and the Lady several years ago, but has not appeared here recently. His new vehicle, as the name implies, has the prohibition issue as its foundation, and is a clever satire on the same. Mr. Kent takes the part of a young lawyer and politician, Billy Crewless, and handles the role excellently, giving a spirited portrayal. He was quite enthusiastically applauded. Winona Shannon as Imogene, his sweetheart, gave a pleasing interpretation of her part, and was well received. Lydia Dickson, as Dollie, also contributed largely to the success of the play, while other parts were in capable hands. The production was well staged.

Leslie Carter 27-2.

Bert A. Williams, the clever comedian, formerly of the team of Williams and Walker, was the attraction at the Shubert 19-25, playing to good business. Mr. Lode of Kool was the title of the play, which, however, had little to do with what followed. The vehicle is built much upon the same lines as former offerings by the above team, being replete with musical numbers. Walker is sadly missed in the sequence of events during the evening, as is also



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his wife, Aide Overton Walker; but by keeping Williams on the stage most of the time the audience is kept in good humor, which is the main point, of course, and Williams is, if possible, even funnier than ever. The supporting cast, including many of those of former years, the chorus being a feature for their singing ability. Jefferson De Angeles in The Beauty Spot 26-2.

The Golden Girl, another of the Hough, Adams and Howard musical comedies, was the grand attraction 19-25, playing to big business throughout the week. The production differs somewhat from the former offerings by these writers in that the first act is very close to being real drama interspersed with plenty of comedy, while the music and frivolities are reserved for the second part. Jimmie Lucas and Marie Flynn headed a clever co. of players, which included Charles Horn, Peter Raymond, Minna Davis, Robert Powell, Franklin Farnum, Joseph Niemeyer, and a most attractive chorus. The production was splendidly staged and costumed. Checkers 26-2.

The Woodward Stock put on The Mummy and the Hummingbird at the Auditorium 19-25, playing to the usual large and appreciative audiences. Louise Carter as Lady Lenny scored heavily, her scene with Wilbur Higby in the second act being an especially fine piece of acting. Mr. Higby, Frank Dennithorne, Evellie Alderson and Marie Hudson played other principal roles to general satisfaction. The play was well staged. Facing the Music 26-2.

Money and Woman was the title of a new melodrama seen at the Gillies 19-25. The play is one of unusual interest with several exciting scenes which form a most entertaining combination. Harold Castle as Allan Winfield, a young prospector, and Eugene Campbell as Judith Corday carried the leading roles excellently and were supported by a capable co.

The King of Hissamita 26-2.

The Century had the Broadway Gaiety Girls 19-25, who were well received in their burlesque called At Monaco. Miss Allah, in a new dance entitled The Spirit of Life, was the feature of the show.

At the Majestic 19-25 Scribner's Oh, You Woman, drew good-sized audiences nightly. A large co. gave two burlesques very successfully, the musical numbers being snappy and the specialty acts entertaining. D. KEDDY CAMPBELL.

MINNEAPOLIS.

The Princess Now a Stock House—The Ringmaster at the Lyric—Some Gossip.

After a varied week of Richard Carl and Leslie Carter at the Metropolitan, musical comedy returned in The Talk of New York, with Victor Moore. The play has been received very favorably than has any other Cohen piece that has had local production, and the houses have been correspondingly good. Grace Hazard in A Parisian Model will follow, after which Eleanor Kent in King Dodo and Paid in Full are promised.

Owing to shifts in bookings the Lyric was dark Sept. 12-18, but reopened 20 with The Ringmaster. The play was only fairly well received and the co., which included Frederick Montague, Robert Gailard, and Alice Weeks, was not especially strong. Eddie Foy in Mr. Hamlet of Broadway will follow.

The event of the week was the opening of the Princess Theatre on the East Side as a stock house. The theatre was built last year and four-day vaudeville filled in time last season. It is hoped that its proximity to the State University will make it a family theatre and insure a successful stock season. The Nell Stock co. opened 20 in The Warrens of Virginia and gave a well balanced performance, handsomely mounted and excellent in detail. James Neill is leading man and Edith Chapman is leading woman. The co. includes W. H. Tooker, who was a great favorite with the Lyric Stock co. here, Charles Lindholm, a former member of the Ferris and Ralph Stuart stocks, Stuart Beebe, a Minneapolis actor, Margherita Sagant, Arthur Jarrett, Wilson Hummel, Julia Walcott, Edith Luckett, Almyra Sessions, Joseph Craighan, Alfred Cooper, and Charles Brown. Robert Morris is stage director, William Drake is scenic artist, and Frank C. Priest continues as manager of this house. The Walls of Jericho will follow.

Justin Cooper and wife (Bonnie McAllister), local players, are now with the Western co. of The Girl Question. They were formerly members of the Lyric Stock co.

Stephanie Longfellow and a capable co. that included Hudson Linton and George Hubbard drew well at the Bijou in an excellent presentation of In the Bishop's Carriage. The play was handsomely staged. See the Circuit Oct. follows. CARLTON W. MILES.

SEATTLE.

Neva West Gave Fine Portrayal of the Factory Girl—Exposition Notes.

At the Moore the International Grand Opera co. appeared in Rigoletto Sept. 12. Lucia di Lammermoor 13, Faust 14, Cavalleria Rusticana and L'Esquella 15, La Traviata matinee 16, Il Trovatore 16, Carmen 17, L'Amico Fritz matinee 18, and Aida 18, which were presented in a manner that evoked enthusiastic applause. The general attendance was not as large as might have been expected, in view of the excellence of the performances. Paid in Full 19-25.

Corinne in Mlle. Mischief 12-18, at the Alhambra, amused and entertained audiences ranging from small to large. In the cast was a good combination of beauty and talent. Same attraction 19-25.

At the Grand The Girl Question 12-18 was presented with snap and vim by an excellent co. before medium and large audiences, which showed their appreciation by frequent applause. John L. Kearney appeared in the leading role with good effect. In the cast were Dorothy Maynard, Helene Metowan, Virginia Stuart, Lawrence Williams, and others. Fifty Miles from Boston 19-25.

The Factory Girl 12-18, at the Seattle, was presented under the direction of R. E. French in a first-class manner. Neva M. West in the title-role gave a faithful portrayal of the character. In the cast were Claire Sinclair, Eva French, Anita Allen, Orval Humphrey, True Boardman, Ed Kellie, Charles Connors, and others, who contributed to the success of the performances. Same co. in Queen of the White Slaves 19-25.

At the Loeb the attraction was The Prisoner of Zenda 12-18, which was presented by a capable co. before audiences averaging good business. In the cast were Del S. Lawrence, Carl Stockdale, Milford Kelton, F. C. Huebner, Clara Meyers, and others. The Heart of Maryland 19-25.

The attendance at the Exposition is nearing the 3,000,000 mark. President Taft will visit the fair shortly, and arrangements are being made for his reception. Among the attractions visited on the Paystreak are the Eskimo Village, the Chinese exhibit, and the educated horse booth, all of which are very interesting.

BENJAMIN F. MESSERVEY.

PROVIDENCE.

The Girl and the Wizard Satisfied—Good Bills at All the Houses.

With Sam Bernard in the title-role, the new musical comedy, The Girl and the Wizard, fulfilled all expectations at the Providence Opera House Sept. 20-25 and large houses exhibited an unusual interest. Mr. Bernard, as usual, carried the burden of the performance and met with his usual success. The musical numbers were of a decidedly pleasing nature and capably rendered. Prominent in support of Mr. Bernard were Kitty Gordon, Flora Parker, Vincent Sternroyd, William Roselle, Harriet Stanton, and Hattie Lorraine. Billy 27-2.

The Rejuvenation of Aunt Mary, starring May Robson, opened at the Imperial 20-25 to good houses. Miss Robson was convincing in every respect in the role of Aunt Mary and added new laurels to the character she has already made famous. In support a capable co. was well cast, including Faye Cusick, Nina Saville, Jack Storey, John McMahon, and Arthur Iwerline. Paid in Full 27-2.

Cecil Spooner scored a decided success in the title-role of The Little Terror, which opened at the Empire 20-25. Miss Spooner's talents are especially adapted for the role she has and the life of the production rests in her hands. The supporting co. was large and commendable in every respect. Prominent in the cast are Richard Gordon, Harry Dickinson, Frank Peters, and Edwin Dudley. School Days 27-2.

The Knickerbocker Burlesquers paid their annual visit to the Westminster 20-25. The co. was large, well trained, and handsomely gowned. Good houses were in attendance. The Trocadero 27-2. HOWARD F. HYLAND.

THE CHICAGO THEATRES

Madame X Arouses Varied Comment—Dorothy Donnelly Scores in Melodramatic Play from the French—The Old Town—News of the Theatres.

(Special to The Mirror.)

CHICAGO, Sept. 25.—Madame X, opening the season at the Chicago opera house, with the exception of a few weeks of the Climax, has been on its way from Powers to the Whitney opera house. The greatness of its third act, the trial scene, is admitted by the critics, and, judging from the applause, is fully appreciated by the audience. The rest of the play, however, is varied. An audience virtually all downstairs Monday night gave generous applause at each act climax, and especially for Dorothy Donnelly's characterization of Jacqueline. James F. Wilson's La Reine, the adventurous, confined to this act, was vividly admired. It well deserved to be. Miss Donnelly's Jacqueline rivals Helen Ware's brilliant character acting in The Third Degree and resembles it. Robert Drouett fits the part of Florio nicely. He plays it with proper dignity and some emotion. The critics have almost given the acting honors to William Elliott for his Raymond Florio. This is due largely to his fine delivery of the set speech in the trial scene denouncing the prisoner, who is, though he does not know it till later, his mother. In this instance the author and actor unite with stirring effect, and great applause follows. In the emotional scene with the mother Mr. Elliott again shows his exceptional gifts to act. Robert Paton tilts as good, though extremely temperamental as Noel, and W. H. Denay plays two characters remarkably well. H. C. Bradley drew a plausible picture of a porter of a cheap hotel. The play reads like a French short story, but hardly has the heart of Hugo or Dumas. It seems to be regarded here as of considerable importance, though classed as a melodrama. Whether it is suited to the temper of the town remains to be seen. William Henry Wright, one of the authors of the American version of Madame X, came here before the play as Mr. Savage's representative. He remains as manager.

Law Dockstader, who has inhabited several theatres in Chicago in recent seasons, will appear in a new place to-morrow night—the Garrick. Undoubtedly he and his merry crew will be welcomed as usual and laudable, which has been the order at the Garrick for several weeks, due to infection received from Joking Some, will continue to be the order as long as Law remains.

The House Next Door, which seems to be a dramatic protest by J. Hartley Manners, the author, against rabid intolerance of the Jew, has been received with considerable favor both by press and public. J. E. Dodson is admired for his finished acting, and Olive Temple for her earnest, appealing, wholesome Fania. The play seems much better than Never and Son, but is in contrast rather than comparison with The Melting Pot, two other plays seen here of late in which the Jew is put in a better light before the public.

According to James O'Donnell Bennett, the "Record-Herald" critic, nothing of first importance has transpired yet this season. It is certainly of first importance to see the talented women of the American stage taking to characterization, like Helen Ware and Dorothy Donnelly, instead of clothes, and achieving brilliant results with true use of the art. The import of the decay of melodrama and the complete success of Romeo and Juliet on Halsted Street also week before last may be regarded as great.

The Follies of 1909 will succeed The Man Who Owned Broadway at the Colonial Oct. 9, and then George Lederer, manager of the Colonial, will make Sam Lederer, manager of the Olympic and The Queen of the Moulin Rouge, watch out for his honors and emoluments. If Mr. Dockstader could remain at the Garrick as long as it is between the Queen and the Follies old Randolph Street would seem to be going home.

Succeeding The Red Mill The Old Town was produced Thursday night at the Studebaker as a vehicle for Messrs. Montgomery and Stone and satellites. The prominence of the comedians of the author, George Ade, and the composer, Gustave Luders, to say nothing of the producer, Mr. Dillingham, attracted a notable gathering of first-nighters, writers and theatrefolk. A further report of the event will be given in the next issue.

One more melodrama theatre disappears, and Chicago, which a season or two ago revelled in five melodrama houses, is now reduced to one, the Bilon. The Globe, formerly International, found itself in such a nice theatrical neighborhood that it closed at Kings of Bismarck, Gamblers and Rats the Circus Gals. It is announced that the Globe will be promoted by Messrs. Stair and Havlin to rank with the Great Northern. After one more week of melodrama it will reopen with The Wolf, and musical comedies will follow.

The Third Degree will remain at the Illinois until Oct. 18, when it will be succeeded by A Fool There Was, with Robert Hilliard at the head of the company.

Eugene Presbury's dramatization of The Barrier will follow The Circus Man early in October at McVicker's.

Manager Charles Elliott, of the Rush Temple, will be the first to offer St. Elmo in this city. He has secured the dramatization for production next week. Facing the Music, this week, introduced a new leading woman, Warda Howard, succeeding Mary Pavey. Miss Howard is a tall, slender young woman of unusual good looks, a pleasing voice and an easy natural manner. She did well in the farce, but a fair estimate of her ability cannot be given until later. Esther Ruess, another new member of the company, played the other Mrs. Smith, and caught the spirit of the farce fairly well. Ramsay Wallace did Smith agreeably, and the ingenue, Ethel von Waldron, was bright and clever. Nathaniel Anderson played a light comedy part with exceptional success for a heavy. The company is much improved, and future special productions announced by Mr. Elliott will further stimulate interest in the widely known North Side stock theatre.

The Spoilers arrived in stock at the College this week, as a result of the enterprise of Manager Martin. It will be done at all three of his theatres. Mr. Smooth will follow The Spoilers, and Alice of Old Vincennes is another special production to be made. The Regeneration is underlined.

The success of Romeo and Juliet on Halsted

Street, at the Academy, has given Managers Klimt, Gazdoli and Roche encouragement to offer more of the classic plays. Antony and Cleopatra being seriously considered, also Hamlet.

George Tyler and the two authors of Foreign Exchange, Booth Tarkington and Harry Leon Wilson, will attend the Chicago opening of the new play at the Grand Opera House to-morrow night. After being played in Buffalo, Cleveland and Detroit, Foreign Exchange should be smoothly given at least. Will Page has been in the city in advance, and one result is a notable display of Foreign Exchange in bank windows. The foreign exchange in the play is an American papa's money for a title.

The Climax has drawn fine audiences at the Whitney Opera House, and evidently given them keenest pleasure. Manager Frank Peers with such an artistic bill feels especially hopeful and sees a run lasting until the holidays. In that case the Minnow's Intimation that this play might remain in town all winter will begin to be proved to be well founded.

Something rather sensational is hinted at in the predicted change at the Great Northern. It is said that when the Shuberts begin supplying the attractions the whole city will be surprised and the theatrical world generally.

Joan Dandy will render in the comic opera, Marcelle, which will be seen at the Garrick soon, that beautiful sentimental ballad, Drinking is the King of Indebted Sports.

Robert R. Clarke, a Chicago newspaper man, has joined the Shubert staff, and will have charge of Going Some company, beginning Sept. 25.

Billy "Single" Clifford added the National patrons to his following this week with clever acting and special ability as an entertainer in The Girl at the Helm. He is the star, and the audience cannot help but be won by his performance. De Von makes Dorothy unusually interesting and popular. The rest of the company is good, and Manager H. H. Frazee maintains the production well. For next week Manager Ed. Clifford of the National has the perennial favorite play, Under Southern Skies.

There is a scarcity of chorus girls in Chicago following an unusually heavy demand for them. A musical comedy in preparation here is being delayed indefinitely by having to send back or send home all young women who apply. And chorus girls while not shown, the brothers show no ability to broil; the song birds make sounds similar to filing saws, and the beauties jolt the artistic sensibilities of the musical director so hard that he does not feel able to play the pretty melodies.

Raymond Hitchcock is making speeches at the Colonial about the discovery of the North Pole, and in front of the theatre at the curb stands a north pole with Peary and Cook reaching the top, where an American flag is flying. Grace Girdle, who is well known here and until recently lived here, is to be a member of the company which will open the new Davenport Theatre, around the corner from the New Theatre, in New York.

Manager Samuel Lederer, of the Olympic, expects The Queen of the Moulin Rouge to remain at the theatre until January, 1910.

E. J. McGuire has been transferred from the Olympic house staff to the Chicago Opera House box-office and Fred Ackermann, who was manager of the Olympic during the summer, is back in his old position in the box-office of the Olympic.

The bills next week: Grand Opera House, Foreign Exchange; Garrick, Law Dockstader; Studebaker, The Old Town, with Montgomery and Stone; Illinois, Third Degree; Powers, House Next Door; Colonial, Man Who Owned Broadway; Princess, Goddess of Liberty; Auditorium, American Idea; Whitney, The Climax; McVicker's, Circus Man; Great Northern, Superbia; College, Mr. Smooth; People's, The Spoilers; Rush Temple Theatre, St. Elmo; Marlowe, Clothes; Academy, Zaza; Crown, The Star; National, Under Southern Skies; Globe, Workman's Wife.

The Academy has been withdrawn from melodrama to become a stock company theatre under the direction of George Klimt and Frank Gazdoli, and they have done well so far. This increased the number of stock theatres.

OTIS COLBURN.

PITTSBURGH.

Eleanor Robson as Glad—The Duquesne Opens—General News.

PITTSBURGH, Sept. 25.—The Dawn of a Tomorrow is the best play that has been seen in this city thus far this season, and that it was fully appreciated may be judged by the large and demonstrative audiences during the week at the Alvin. It is a real play, teaches a good moral and is worthy of a long and prosperous career. Fuller Mollish gave an admirable and clever characterization of Sir Oliver Holt, and Eleanor Robson was convincing and delightful as Glad. The stage settings were splendid, and the fog scene in the second act was realistic. Midge Carr Cook in If I Had Money is next week's attraction, to be followed by The Ringmaster.

Those who liked the light sort of amusement visited the Nixon when George H. Cohan's piece, The American Idea, entertained them to their apparent satisfaction. Marie Cahill in Betty and the Boys the coming week.

David Higgins and a good supporting company in Captain Clay of Missouri played good sized audiences at the Lyceum during the week. The play in King Casey for next week, followed by The Wolf.

The Eve Witness was the bill at Blaney's Empire this week, and The Final Settlement is scheduled for the coming week next Monday with the Duquesne opens on next Monday with the Harry Davis Stock company, headed by Catherine Coultas. In The Road to Yesterday, and promises to be a worthy addition to our other theatrical enterprises.

The Brand of the Thief is the first attraction to be offered at the Kenyon, which reopens on next Monday as a popular priced melodramatic house, with daily matinees.

Damrosch and his orchestra have been delighting large crowds at the Exposition this week and will be succeeded by Sousa and his band on next Monday.

ALBERT S. L. HEWES.

ST. LOUIS.

Nellie McHenry Revives M'ias—Man of the Hour—Notes.

ST. LOUIS, Sept. 25.—The winter campaign is well in swing. All of the downtown houses are open, with solid attractions; the summer gardens have fallen upon the melancholy days. The Olympic had a strong drawing card last week in the Travelling Salesman, with Frank J. McIntyre as the new salesman. Simple as the law of playwriting will allow in plot and action, still the play brought down the house. Gertrude Dalton did excellent work in the role of Beth Elliott. Sarah McVicker as Mrs. Babbit, Maude Sinclair as Mrs. Dawson, H. C. Turner as Bill Crabb, H. D. Blakemore as Julius and Arthur Shaw, Robert Dudley and Nicholas Burnham as the salesman's drummer friends did splendid work in rich character parts.

The Man of the Hour returned to the Century last week with Arthur Maitland as the Man. Maitland is much the better of many of his predecessors in the part in that he combines weight with grace, power with restraint. Rose Horigan was strongly set forth by John Moore. Felix Haney in the role of the Mayor's mother, Paul Byron as Percy Carter Wainwright was over-crowded. The staging bespeaks the W. A. Brady care.

The Century offered Law Dockstader's Minstrels in quite an elaborate entertainment last week. The feature of the show was absolutely new but well worked up, was Dockstader's aeroplane, in which he sailed over the heads of his audience in quest of the North Pole. The songs were new and clever, ancient and pleasing in equal parts. Von Von Von, bass, and William H. Thompson as the only noteworthy voices of the company, James Decker originated the capital spectacular features of the show.

In Panama, one time vehicle of the Rogers Brothers, was played at the American last week to well pleased houses with this adaptation. George Gull in the Rogers' roles as pleasing. Shirl Brennan, soprano, was charming in "Ninth the Old Palms, Nell." Frank Holmes rendered "Where the White Lights Shine." Islay Delmar was a lightsome Amate. The play, Sylvester Maguire's mother, Paul Louisiana, the music by Max Hoffman, the lyrics by Edward Madden.

The Imperial was the scene of a revival of M'ias, by Nellie McHenry, a St. Louis favorite of four years ago. The play was what a melodrama should be, laid in a mining camp, the villain was a greaser, the hero was handsome, the end was happiness undiluted. Dick and Nellie the two stagecoach horses, were given Miss McHenry by General Harris. Mr. Buffalo Bull support was able. Victor Harvey as Banner Smith, Harry Mack as Temptation Fabe, and Robert A. Bennett as Juan Walter, the Mexican, made up the cast.

Havlin's drew heavily with an old favorite of melodrama lovers, Convict 960. It is a production of four acts and thirteen scenic settings. Bills next week: Garrick, Going Some; Olympic, Fritz Williams and Florence Wilkinson in Paid in Full; Century, Al. H. Wilson in Met in Ireland; Imperial, Gambler of the West; Havlin's, The Girl from the U. S. A.; American, A Girl at the Helm.

Charles Van Studdiford, husband of Grace Van Studdiford, plaintiff in a divorce suit recently filed, died an answer on Monday, 20, denying her charge of desertion.

The Countess Venturini, who closed Suburban Gardens' season, departed for New York Thursday, 10, accompanied by the Oppenheims. The object of the trip is to prepare rehearsals of Jenny, an imported play which was given its premiere production at a Suburban garden this summer, and which will be the Countess' vehicle during this, her first American season, under management of the Oppenheims.

Walter Damrosch is due at the Coliseum Oct. 25 and 26. On 25 a concert, with Marcella Smith as soloist, will be given for the benefit of Kings of Bismarck. On 26 a concert will be given for the benefit of Royal Arcanum Hospital, with Isadora Duncan as terpsichorean artist. Johann Gladski will be the soloist at a concert by the Symphony Society.

Labelle Marie, a French operatic singer and subrette, and "Billy" Hart, both now playing at the Gaiety, will be married on the stage Wednesday, 22, by Justice of the Peace Martin Moore.

FREDERICK L. DOYLE.

DENVER.

Love Watches at the Broadway—The Van Dyke Stock Company Having a Successful Run.

The wonderful charm of Billie Burke appealed to all who saw her at the Broadway Sept. 18-19, though the play, Love Watches, and she as well as appealing. The Third Degree follows. Polly of the Circus 27-2.

The Honeymoon Trail started the week at the Tabor with two packed houses. The music is delightful and the capable co. includes Bert Baker, Frank Beresford, Louis Kelson, Arline Roling, Margaret Lotus and others. In Dreamland 26-2.

The Van Dyke Stock co. is meeting with great success at the Curtis. The Girl I Left Behind Me is the current attraction.

MARY ALKIRE BELL.

LOS ANGELES.

John Mason and Amelia Gardner Roundly Applauded—Cameo Kirby Well Produced.

One of the big attractions of the week was the engagement of John Mason and Amelia Gardner in The Witching Hour, opening at the Auditorium Sept. 13, to packed house. The engagement is for two weeks, and so far, judging from the attendance, it will be a notable booking. Mr. Mason and Miss Gardner are both great favorites in this city and their work in this dramatic event is a remarkable success; their reception on the opening night was most generous and certain calls were demanded again and again. This production was brought direct from the Metropolitan intact to a degree; the scenic pictures are charming and the supporting co. has been carefully selected.

Dustin Farnum, supported by May Buckley and McKee Hankin, were seen at the Mason 15-18 in a splendid production of Cameo Kirby. It is a delightful presentation, perfectly played and staged and commanding good attendance. Mr. Farnum's work as Cameo is beyond comment; it is a superb piece of work embodying

a chivalrous bit of dramatic elegance, a grace of manner, a truly virile portrayal. McKee Hankin gave us one of the most satisfying character delineations we have ever seen, and May Buckley imbued her part of Adele Randall with all of the dainty reserve and impulsiveness of the real southern girl. Added up we have enjoyed a charming play presented by a capital co. Blanche Bates 20-25.

The Squaw Man is in its second week at the Belasco and drawing packed houses every night. Lewis Stone is once again the center of attraction, so much so in fact that the Out West Club of this city has decided to attend the performance 180 strong and all garbed in cowboy attire. Classmates will follow.

IRON W. CARLTON.

BALTIMORE.

The Week's Attractions at the Monumental City—Viola Allen and the Hibernians.

BALTIMORE, Sept. 25.—The Three Twins, with Clifford Crawford and Beale McVey, will be the attraction at Ford's next week. The Newby-Weeds and Their Baby did a splendid business this week.

The Only Law will begin next week at the Auditorium. Viola Allen in The White Sister is the current attraction.

Via Wireless will open Monday next at the Academy. The Girl from Hector's is seen this week.

The Smart Set has enjoyed a good week at the Holiday Street. The Convent's Sweetheart will follow.

Kentucky Belles will be seen next week at the Monumental, and the tiagety's stage will be held by the Great Bohman.

Nellie Bergen has scored a hit at the Maryland, where she has a number in the excellent Keith bill.

Viola Allen was greeted on her arrival last Sunday by a committee of the Ancient Order of Hibernians. She gives one or more performances this week under the auspices of that society.

HAROLD RUTLEDGE.

PORTLAND, ORE.

Sara Perry Displayed Much Ability in Paid in Full—Victor Smalley's New Sketch.

A Gentleman from Mississippi opened at the Banglow Sept. 12, and continued to 13. The play is a mixture of fun, love and graft, and within the bounds of probability. James Lark is playing the part of Langan, the hedged Senator, who is so ignorant of his duties, he is, in his big good-natured way, made laughable, a lovable old chap, who knew what to do when the right path was indicated. Hal De Forest as the scheming Senator did well, as also Fred J. Adams as the Congressman from Mississippi. Osborne Seale plays secretary, Minette Barrett, a former Portland girl, made the most of her ingenuo role, and Virginia Pearson was all that could be expected in a disagreeable role.

Eugene Walter's powerful drama Paid in Full was the attraction at the Banglow 16-18, and played to good business. The play calls for practically all star cast. Sara Perry as Mrs. Joseph Brooks, the only member with previous co. who visited Portland, has charm and ability as an actress, displaying admirable poise in the third act and emotional talents in the last during her denunciation of her husband. Louis Morrell plays the role of Joseph Brooks, the husband and employer. Ned Finley has an attractive role as Jimmy, and makes that character stand out as one of the most forceful and eloquent bits of acting in the play. Charles Riegel as Captain Williams did some real acting, especially in the third act, which is noted for its tension, emotion and stage settings. A Knight for a Day 19.

As a prelude to the matinee, Salomy Jane at the Baker 11. Donald Bowles presented for the first time on any stage a sketch by Victor H. Smalley, entitled Guilty. It was a very clever dramatic sketch on the Radio order, and contained some strong passages, not only for read, but also the other two important members of the cast of four. Mr. Bowles as the thief was especially impressive in the several emotional lines. He was ably assisted by Ronald Bradbury as the old Judge, and Nieta Quinn who played the ingenuo role of the Judge's daughter most charmingly. Stanford A. Gould played the part of the Radio operator. His intention to take this sketch upon the stage, the big vaudeville circuit, probably the Orpheum in the near future. Several managers were present, including James H. Erickson, of the Orpheum of this city.

The first of the road attractions to play at the Baker this season was the musical comedy, Fifty Miles from Boston, which played 12-18. Although the prices were popular, the co. appearing in the play was just about as good as the one playing last season at the Heilly at higher rates. The cast was entirely different from the one which first brought the attraction to Portland, but fully as competent. Grace King in the leading role was well received, her singing being especially attractive. Dan Bruce as the villain, Edwin Belden, Edward O'Connor, and Frank Houston were deservedly appreciated, contributing each his part to a very symmetrical whole. Laura Bennett supplied most of the comedy, it being of the brand that brings forth real laughs. The Girl Question 19.

The initial appearance of the Shuberts in the local theatrical field was celebrated at the Star 12. The bill was Girls, one of the later comedies of the lamented Clyde Fitch. As for the players, they were, for the most part, seen here last winter with the Daily Theatre co. Eleanor Barrett gave a passably pleasing portrayal of the high priestess, though it must be confessed that she lacked somewhat in acting a defect that was lost sight of, however, in the charm of her pleasing personality. Elsie Bates had a disarming scene, a delicious point and a neat ankle, all of which met popular favor, as may be supposed. Ethel Strickland's sublime full quota to the performance, and Alice Allen met whatever expectations the audience had as due from an old maid. William Harvard Claire and Joseph Redman supplied the necessary masculine element. The McHae Stock co. 19 in Mrs. Temple's Telegram.

The Wage of Sin was the offering by the Athion Stock co. at the Lyric 12-18. The play is of English's life, with enough pathos to satisfy the most sympathetic and enough comedy to amuse the light-hearted. Robert Allen, the leading man, and Priscilla Knowles, the leading woman, play their roles well, while Sidney Paine plays the villain so well that at the end of the performance he hasn't a friend in the audience. The full strength of the Athion Stock co. was used. The Missourians 19.

JOHN F. LOGAN.

THE STAGE IN BOSTON

Few Changes of Bill—A Gentleman from Mississippi Pleases—On the Eve Has Shortened Stay—The Candy Shop at the Tremont—Benton's Notes.

BOSTON, Sept. 25.—Few changes of bill will be made in Boston the coming week, for nearly all the houses will hold their attractions over for a week at least.

On the Eve at the Hollis has a much shortened stay here. The entire production was hurried to New York. The Boston engagement had two weeks cut from it and William Collier, in the Patriot, brought here ahead of schedule. The production of On the Eve has been of special interest, but it is a case of more Marthe Morton than of the original in Europe. The piece is effective and is especially welcome, as it gives a chance to see Hedwig Heider, who is exceedingly beautiful and a powerful emotional actress. She takes all the honors by her superb work. Frank Keenan is a merciless Russian tyrant and Harry Davenport gives a character study that is wonderfully vivid and amusing.

A Gentleman from Mississippi has certainly settled down for a long stay at the Park. The house has been packed at every performance. It is by all odds the best Washington play since The Senator, and it is splendidly acted by Thomas A. Wise, Douglas Fairbanks and all their associates.

William Faversham and the World and His Wife continue to splendid audiences at the Majestic, but only one more week remains of the stay here.

The Candy Shop is the lively entertainment at the Tremont, and a mosaic of the liveliest individual successes of a long time. Buck and Fulton, the engagement are especially featured, but Mrs. Yeamans, Louis Harrison, Lucy Weston, Mlle. Rags and others score individual successes, especially in the Coney Island scene.

How Stahl and The Chorus Lady are packing the Colonial just as they did the Park two seasons ago. The engagement started off with such a rush that it was quickly arranged to have it last for three weeks, instead of the two originally booked.

The Gay Hussars will have only one more week at the Boston, and then will come the legally detained Twins, which was originally booked for the opening attraction.

The Lion and the Mouse will be at the Globe, its first visit here, at popular prices. In four weeks the policy of the Globe will be changed and it will run the high-grade attractions of the Shubert, beginning with The Blue Mouse.

John Craig's stock company at the Castle Square will take a temporary excursion into the field of rural comedy. The bill will be Our New Minister, seen for the first time here in anything but combination house.

Red River will be the thriller at the Bowdoin Square. A contrast with the frozen surroundings of At the North Pole, which has been receiving the Cook-Pearry controversy.

The Queen of the Secret Seven, the melodrama to come to the Grand Opera House, is entirely new to the Boston stage.

There will be a social attraction next week which promises to draw considerably from the receipts about town, the Food Fair at the Mechanics' Building. With free concert and one-acting circus, will attract the masses, but it will also serve to bring crowds to Boston from the country, who will also visit the theatre before they return.

SPOKANE.

Ide M. Leon Complimented by Japanese Commissioners—Passing of the Cœur d'Alene.

Polly of the Circus, in which Ide M. Leon had the title role, at the Auditorium the evening of Sept. 12, was witnessed by Baron Kichii Shibusawa and sixty commercial commissioners of Japan and trade experts of the United States, also the ladies of the Oriental party. Miss S. Leon received excellent support from Marie Ryder and Kate Jensen, and at the close of the performance Baron Shibusawa presented a shower bouquet of white roses, also complimenting her upon her performance. The commissioners were guests of Frederick E. Goodall, president, and officers of the Spokane Chamber of Commerce, while Mrs. Samuel Glasgow entertained the ladies at a box party. Mrs. Glasgow's guests were: The Baroness Shibusawa, the Baroness Kanda, Madame Taki, Madame Horikoshi, Mlle. K. Takasashi, and Madame Misumo, wife of the Consul General of Japan in New York. The act and the Middle 18, 19, The Three Twins 20-22.

Veedy Webb and Mabel Day, principals, and James Stevens, baritone, headed the cast of the San Francisco Opera co. at the presentation of Florodora at the Spokane 12-18. The work of the chorus was not up to the standard. The Tenor, by the same co., 19-25.

Jacob Goetz and Harry Baer, owners of the Cœur d'Alene Theatre here, have taken out a permit to reconstruct the house at a cost of \$75,000 for hotel purposes. Two stories will be added to the four-story structure. This means the passing of the last variety house in the Northwest. The building was erected in 1905 and was taken over in 1905 by Messrs. Goetz and Baer, who remodeled it for theatrical purposes. The house was closed in 1907 by orders from Mayor O. Herbert Moore.

Frank Terrell, of Spokane, has been appointed to work attractions here for the Webster Circuit, having twenty-one houses in Washington, Oregon and Pacific Coast cities. L. M. O'Neil is manager of the office at Butte, looking for twenty houses in Montana, Utah and Idaho. Peace Moore having charge at Fargo, N. D., where he will book for Minnesota, North and South Dakota and part of Canada. George H. Webster has charge of the Chicago office.

C. O. Rice, head of the music department of South Central High School in Spokane, has organized a girls' club in concert. A. B. O'Neil, president; Grace Grossman, vice-president; Edna Grossman, secretary; Anna Foster, manager. The club is composed of these members: First soprano, Grace Grossman; First alto, Donna Miller; Contralto, Palmer; First tenor, J. J. Foster; Second tenor, J. J. Foster; First bass, J. J. Foster; Second bass, J. J. Foster; First soprano, J. J. Foster; Second soprano, J. J. Foster; First alto, J. J. Foster; Second alto, J. J. Foster; First tenor, J. J. Foster; Second tenor, J. J. Foster; First bass, J. J. Foster; Second bass, J. J. Foster.

Mrs. Annie Yeamans, the "grand old woman" of The Candy Shop, was tendered a deserved compliment when she was made the guest of honor of the Professional Women's Club at its first luncheon of the season at the Westminster.

A feature of the coming engagement of Grace George at the Hollis will be a special matinee of The School for Scandal, her first appearance as Lady Teague. The cast will be made up of players from her own company and from A Gentleman from Mississippi at the Park.

Mr. and Mrs. William Wolf (Anne Fordling), who have been in Europe, are back again at the Charioteer for the winter.

John W. Lane, with his book publishing house, is proving as great a hustler as he was in the press agency. He obtained, Monday at 2 p.m., the copy of President Eliot's much-discussed speech, and in exactly forty-eight hours had it bound, with a portrait of the speaker, and ready for distribution.

Eleanora Sears, the society tennis player, had a box party at the opening night of The Candy Shop, and was the most observed of all the audience.

Robert Edison, while he was playing in The Noble Spaniard at the Hollis Street Theatre, was the guest of honor at a dinner one evening toward the last of his engagement, given at the Parker House by George E. Tebbets. Other guests were Mrs. Edison, formerly Georgia Eliot Porter; Dr. and Mrs. Harry Haynes (Florence Porter); Anne Murdoch, and Macey Harlan, of Mr. Edison's company, and Mr. and Mrs. Edward H. Crosby.

Charles Dennee, the professor at the New England Conservatory of Music who composed the music for The Merry-Go-Round and The Defender, was seriously injured by being thrown from a driving cart in Village Square, Brooklyn, this week. The cart was overturned and he was badly stunned, but not seriously injured.

The first of the legal difficulties of the new Back Bay opera house is over the services of Raymond Bouloume, the baritone, who has a contract with Henry Russell here and also with M. Valcourt at the Theatre de Lyon in France. The court at Aix-les-Bains has sustained the singer.

There was considerable interest in Boston upon learning that Arthur Warren had become the dramatic editor of the New York Tribune, succeeding William Winter. Mr. Warren was at one time editor of the "Herald" in that city and only recently left that paper. The position on the "Tribune" was offered to at least one other dramatic critic in this city.

At the meeting of Boston union bill posters and billers this week an interpretation of the constitution was reported from International President Elliott, permitting the taking into the union of negro help in New Bedford and Brockton.

There was an interesting case in court this week when Siegfried M. Bier, of New York, tried to get back his trick horses, two Arabian stallions. He brought suit in the Supreme Court, assisted by Marie Nichols, violinist, and Madeline Worden, pianist. Isadora Duncan, danseuse, will come later in the season. George Hamblin, tenor, will appear in concert. Seymour, followed by Fritz Kreisler, violinist. Madame Schuman-Haek will be here in March. Madame James and Gogorza having canceled, there will be only six concerts instead of eight originally planned.

Harriet M. Bonardus, of New York, has interested society folk of Spokane in a French fete in the Washington State Armory here 8, 9 for the benefit of St. Luke's Hospital. More than 200 men, women and children will take part in the production, which will be under the patronage of the directors of the hospital.

JAY BENTON.

Forrest Dabney Carr, formerly of Grau Grand Opera co. and others, will appear on the Walton College Lyceum course in Spokane next month. Hallie Hall, president of the Warner Club, of Spokane announces the engagement of Madame Jeanne Jomelli, soprano, for a concert in the Auditorium 20, when she will be assisted by Marie Nichols, violinist, and Madeline Worden, pianist. Isadora Duncan, danseuse, will come later in the season. George Hamblin, tenor, will appear in concert. Seymour, followed by Fritz Kreisler, violinist. Madame Schuman-Haek will be here in March. Madame James and Gogorza having canceled, there will be only six concerts instead of eight originally planned.

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W. S. McCREA.

OMAHA.

John E. Young Popular at the Boyd—Work on the Brandels Progressing Rapidly.

The Harry Askin co. in Lo was the attraction at the Boyd Sept. 19-21, with a special Tuesday matinee. This play has been but recently put on the boards and there is still room for much pruning. The cast is a good one, including John E. Young as Johnny O'Day, who is quite popular. The girls are young and energetic and the musical numbers taking. In Dreamland is to follow 23, 24.

At the Burwood George Fawcett's engagement John Ganton opened a half week's engagement. Business was excellent and the audience thoroughly enthusiastic. The supporting co. is much above the average. At the Shubert house we are to have the Blue Mouse 23-25, The Wolf 30-2.

Down at the Krus The Blind Oranist, which is always popular in Omaha, opened to the usual large Sunday audience 19. Some good specialties were introduced between the acts and the audience departed well pleased. The King of the Bismarcks 23-25.

The new weather has enabled the contractors at the new Brandels house to make material progress, and it is confidently expected that this magnificent theatre will open on time—that is, Jan. 1.

Omaha is now passing through a most annoying street car employees' strike, which, of course, has a very serious effect on theatrical attendance. It is hoped, however, that the matter will be compromised and regular service resumed in a few days. If possible the moving picture shows feel the effects of the strike more than the regular theatres, as it requires a specially good attraction to persuade a tired working man to make an extra trip out.

J. RINGWALT.

SAN FRANCISCO.

Another Week for The Great Divide at the Alcazar—Going Some at the Valencia.

Blanche Bates at the Van Ness had a very successful two weeks' engagement in The Fighting Hope, which ended Sept. 19, and on 20 A. J. Jensen from Mississippi was offered with the following cast: James Lackaye, Virginia Pearson, Fletcher Harvey, Oshbourne Searle, Hal de Forrest, Fred J. Adams, Olive Harper, Edwin A. Sparks, H. Stratton Kennedy, Minnette Barrett, J. F. Winter, and Adelaide Wise. The Alcazar has done such a large business with The Great Divide that it is almost certain that the play will go another week. The staging was excellent, and all the players seemed to take a great interest in the success of the production. The characters were sustained by the following: Stephen Ghent, Augustus Phillips; Philip Jordan, Will R. Walling; Winthrop Newberry, William Garwood; Doctor Newberry, George Baldwin; Lon Anderson, Charles Dow Clark, Dutch, E. L. Benson; Pedro, Herbert Farjoun; Burt Williams, Walter Belasco; a Contractor, Charles T. Bridge; an Architect, Andrew Benson; a Boy, Roy Nril; Ruth Jordan, Evelyn Vaughn; Polly Jordan, Beesie Harriscane, and Mrs. Jordan, Adele Belgarde. Sweet Kitty Bellairs is advertised as the next attraction.

The Valencia offered Going Some 12, and it was much enjoyed for its comedy entertainment. The parts were well sustained by the following players: Speed, James Spodford; Fresno, Frank Wunderlee; Covington, George Pierce; Clark Chapin, Frank X. Bisham; J. Theodore, and Skinner, Frank Alworth. This plays ends 26. Ferrie Hartman continues to charm, his vehicle at Princess ending 19—The Blue Moon. Commencing 20 The Mayor of Tokio.

The Garrick finished with Gili from Hector's, and Harold Nelson will be the next attraction at this house presenting Prince Otto 20.

The Rose of the Rancho will be presented by the Alcazar during Portola week 19, and Miss Barisale will have the lead, she having successfully taken the role before.

A. T. BARNETT.

INDIANAPOLIS.

Forepaugh Stock Company Presented Warren of Virginia—Juanita Owens Pleased.

A Dry Town, with S. Miller Kent and a capable co., pleased only fairly well at English's Sept. 18-19.

The Climax played a successful engagement 20-25, fully realizing the complimentary advance notices, and was highly praised by the local press and public on all sides. A thoroughly competent and successful production, charming and capable; Chester Barnett, a pianist of ability; Arthur Coglier and Thomas Sinclair. The Traveling Salesman, with Frank McIntyre, 27-30. A Stubbard Cinderella, with Homer H. Mason, 1-2.

The Warrens of Virginia was staged and acted in a creditable manner by the Forepaugh Stock co. at the Majestic 20-25. George Arvine gave a most satisfactory performance of General Warren that met with much appreciation. Lucile Spindler handled the role of Acacia Warren successfully. Ainsworth Arnold filled the difficult role of Lieutenant Burton to the entire satisfaction of his audiences. The College Widow, 27-2.

The Female Drummer, with Ruby Lusby in the title role, supported by Juanita Owens, Clara Gibson, and Loraine, and Vaughn, Earl Flynn, Mark Lyman, George Cuppers and others, attracted well pleased houses at the Park 18-18. Johnnie and Emma Ray, well-established favorites here, followed 20-25 in King Casey, bright, ened and made up to die with new songs and dances, and a successful production. Little Johnny Jones 23-25. The Right Way 27-28.

The baseball team composed of players from the King Casey co., which the Rays are presenting at the Park, defeated the Press team, a local organization, at Riverside Park afternoon 27. The score of 14 to 1. The Press team was compelled to use two pitchers, while Cornell of the Rays held his opponents to four scratch hits.

PEARL KIRKWOOD.

ST. PAUL.

The Parisian Model at the Metropolitan—Sal, the Circus Girl, at the Grand.

At the Metropolitan Grace Hazard and co. presented the Parisian Model Sept. 19-25. They were not greeted by very large audiences, and outside of a clever specialty by Miss Hazard and the singing of two or three catchy songs, little can be said of the play. It is decidedly off color and the story is of no importance. In fact, the production has gone a little beyond the boundaries of propriety, and it is perhaps the most extreme production that the Metropolitan has ever offered in this city. Week of 26 The Tail of New York.

At the Grand 19-25 Sal, the Circus Girl, which is a powerful melodrama, is making a decided hit. Vivian Prescott takes the title role and was very enthusiastically received. She is ably assisted by a co. of merit, several of whom introduced singing specialties which were excellent. It has been the custom in the past for the manager of the Grand to offer practically the entire season of melodrama, but we are informed that only one other of this class of plays is booked for this season and several book-plays at the Metropolitan have been announced. The Girl Question 26-2.

The Orpheum offers a pleasing bill week of 19 which included Our Boys in Blue, Edna Barry, Hilda New York, Corcoran and Robinson, Martin and Maximilian, Milt Wood, Gertrude Lee Folsom co.

Work on the new Shubert Theatre is progressing very nicely, and there will be no question but what it will be ready for the opening on January 1, as has been announced.

HARRY O. WILLIAMS.

SALT LAKE CITY.

Bertha Craighton and John Ince Win Favor at the Bungalow—Texas at the Colonial.

Salt Lake Theatre dark Sept. 13-18. Billie Burke 23-25.

At the Grand the Willard Mack Stock co. presented Soldiers of Fortune entire week to good business. Blanche Douglas shared honors.

Frederick Allen, James Bessie, and Ida Due were good; co. generally competent and satisfactory.

The Colonial presented Texas all the week to fair and well pleased audiences. Harlan Fox, Oliver Lawrence, Jack Marvin, John Haseilton, Roy La Rue, Hope Gage, Ada Gardner, and Emily Clifton were good. The College Widow 19-25.

At the Bungalow the Avington Players presented Raffles entire week to fair business. John Ince and Bertha Craighton divided honors. Next week, Alfred Swenson and co. in Hello, Hello.

Manager Pelton, of Pelton and Smuter, Denver, has been in the city past week looking over their various interests in this section.

C. E. JOHNSON.

NEW ORLEANS.

Beulah Poynter in Lena Rivers Drew Well—Personal Mention and Gossip.

The much-heralded The Soul Kiss was seen at the Tulane Sept. 19-25, and played to a crowded house on the opening night and to fair audiences during the balance of the week. The performance came in for some criticism by reason of the coarse exhibitions in the first act. The chorus was fair enough to look on, and displayed discipline and willingness to wade through a score which has little to recommend it. Mademoiselle Petrina is the bright particular feature of the co., her dancing being of a class out of the ordinary. Ben Grinnell, Robert Adams, Harry E. Anns, and Eva Mull were distinctly attractive in the cast. The Traveling Salesman 26-1.

Beulah Poynter appeared at the Crescent 19-25 in Lena Rivers. The play, which has been seen here before, has lost none of its attractiveness and always draws well. John Rogers gave a fair interpretation of the lower role and the balance of the cast was adequate. The Lion and the Mouse 26-1.

Edna May Spooner and her competent co. put on The Village Postmaster 19-25 and again demonstrated their splendid working capacity. In the role of Miranda Miss Spooner was interesting and attractive, and portrayed the role in such a manner as to leave nothing to be desired. J. C. Hemington, in lieu of Frank H. Larus, who was summoned home through illness, assumed the masculine lead and gave a manly and conscientious portrayal. Arthur Evans, H. Huntley, Henry R. Toomer, Mary Gibbs Spooner, Eleanor Wislorn, and Nan Hewins were seen to advantage. The Dancer and the King 26-1.

The stock co. at the Dauphine was seen in Cumberland '81 19-25. The Civil War period pervades the play and the melodramatic opportunities were made the most of by the entire cast. Louise Vale and William Desmond, who have established themselves here as favorites, assumed the leads successfully. Frank Gibson and Pearl Gray were seen to advantage in congenial roles. Jane Eyre 26-1.

M. Layolis, the French opera impresario, is in the city and announces the complete selection of his week at the Orleans. They will open with La Juive about the middle of November.

J. M. QUINTERO.

TORONTO.

Kathleen Clifford Pleased as Little Dorrit—The Princess and Star Supply Merriment.

After being twice arranged from English to German, and then back again to English, Dickens' Little Dorrit was presented Sept. 20-25 at the Royal Alexandra under the title of The Debtors and Pleasers and the simple roles and the hardships of a century ago in England under the law as it then existed strike one as being unique, and it is, perhaps, these features, combined with the fact that the husband of Little Dorrit is cleverly portrayed by Kathleen Clifford, together with the artistic pride of Mr. Dorrit, as shown by Dicky Bell, that make the play so interesting. Charles Cherry in The Bachelor follows.

The man who is ready to hand out plenty of mirth is sure of a welcome wherever he goes. Such was the result when Wolf Hopper made his reappearance at the Princess 20-25 in the laughable musical comedy. The Matinee Idol. Harrie Burt scored in "That's the Time," so also did George Mack with "Banshee," and the general verdict of the selections rendered was praise of Silvio Hein, the writer. Elsie Janis 27-2.

Ward and Vokes generally supply the sort of funny talk and humorous situations that evoke laughter from the most staid, and certainly as seen last week at the Grand they have lost none of their old time art. The Promoter was a laugh from beginning to end, comprising a deluge of puns, jokes and, incidentally, a few that could not be classed as either. The Ladies' Band and the play which was well received. Will Arhle in Wildfire 27-2.

C. REEVE IRONSIDE.

MONTREAL.

The Honeymooners Play a Successful Engagement—Three Twins at His Majesty's.

Three Twins opened at His Majesty's Sept. 20 to a good house and was well received. It cannot be said that the artistic value of the play has been improved by setting it to music, but the elaborate display of costumes and scenery and the gorgeous groupings and light effects catch the eye of the public and tickle their senses. The mounting of the play is beautiful. Clifton Crawford does clever work as Tom, Bessie McCoy dances prettily, and Joe Allen is an excellent General Stanhope. Robert B. Mantell in repertoire 27-2.

Eugene Walter's Wolf is the bill at the Princess. The play is well staged, but, just as on its last visit, the co. is of very ordinary merit and the piece dragged lamentably in the earlier acts. The best work was done by William Norton, Jack Deveraux, and Joseph T. Obalies. The Winking Hour 27-2.

At the Academy Lois Fuller and her dancers put on a new programme of dances which were most artistic, and the French stock co. appeared in Gringoire. Especially good work was done by Paul Marcel in the leading role.

George M. Cohan's Honeymooners played a successful engagement at the Francs. The performance is bright and catchy, and well acted and sung.

Le Chien de Garde, an interesting historical drama by Jean Richepin, is the bill at the National.

W. A. TREMAYNE.

IN PHILADELPHIA THEATRES

The Paradise of Mahomet Is Seen—Orpheum Players in Mrs. Dane's Defense—The Florist Shop—Melodrama and Musical Comedy.

PHILADELPHIA, Sept. 24.—General trade conditions in this city are showing steady improvement. More men are now employed than has been the case for two years, and the number is being increased each week. It would be an error to say that a trade boom is on here. The recovery in business is gradual, which is preferable to boom. What is still more encouraging, according to reports from various lines of trade, is that the outlook is all that can be desired. There is plenty of business in sight. Supplies are low and must be replenished, which is being done. Theatres and other places of amusement are in a more cheerful manner, while the business world is still more encouraging. This is the first of the high-priced houses as it is of the combination houses, where the prices of admission are as low as 5 and 10 cents. With one or two exceptions, the theatres the past week have played to good business capacity in some instances.

Robert Hilliard in A Fool There Was has crowded the Garrick all week. The company is a strong one, including Nanette Comstock, Katherine Kaelred, William Courtleigh, and little "Boots" Wurster.

The opening of the Forrest, which was to have occurred last Monday evening, with Grace Van Studdiford in The Golden Butterfly, has been delayed by the prima donna's illness, an attack of tonsillitis. She has recovered, however, and the opening is now promised for to-morrow—Saturday evening.

The Man of the Hour is doing a good business at the Walnut. It will remain another week, and be followed by Edith Tallaferro in Polly of the Circus, an engagement which begins the same night that her sister Mabel (who will hereafter be known simply as Nell) opens at the Garrick with Spangina.

The Paradise of Mahomet, a new musical comedy, in three acts, was produced for the first time in this city at the Lyric last Tuesday evening, a day later than had been expected. The book and lyrics are by Harry H. Smith and Robert Smith, while the music is from the pen of Robert Plaque, who gave us The Chimes of Normandy. It scored a very decided success. The music is delightful and there is plenty of it. The staging is wonderfully attractive; few musical comedies have been consumed in a more extravagant manner, while the wearers thereof, especially the female portion of the large chorus, are about as lively and pretty a set of women as could be gotten together. If there is any weak spot in the production it is the book, which is not wholly satisfying; but this shortcoming is forgotten in the charming music, the elaborateness of costumes and stage settings, the large and handsome chorus, and, finally, the efficient group of principals in the cast, prominent among whom are Ralph Herz, Walter Lawrence, Edward M. Taylor, John Hunny, Eva Tanguay, Adele Ritchie, and Vera Micheletti. The Paradise of Mahomet will no doubt go down in theatrical history as one of the musical comedy successes of the year. It remains here another week.

The Climax continues to draw well at the Broad, as it should. It is one of the most delightful plays that has appeared here in a long time. It will be succeeded on Oct. 18 by Francis Wilson in The Bachelor's Baby.

The Shuberts offered The Ringmaster at the Adelphi this week. It met with a splendid reception both by press and the public. The cast included some Philadelphia favorites, among them being Alfred Hickman, Addison Pitt, Edward Emery, Laurette Taylor, Osa Waldorff, and Marion Rallon. Dorothy Bernard, however, will replace Miss Taylor in the cast.

The Florist Shop opened for two weeks at the Chestnut Street Opera House last Monday evening. If attendance counts for anything, then this Savage offering must be put down as a success. The Florist Shop is full of laughs. It has some spice in the lines and situations, and the writer, Oliver Herford, has without doubt toned down the original, Gluckel Rei Frauen. The play has been given an excellent cast, including Lionel Walsh, Louise Drew, Marion Lorne, Nina Richard Sterling and John Thomas. Mrs. Dane's Defense was the offering of the Orpheum Players at the Chestnut Street Theatre. The production was given in a most satisfactory manner, well staged and excellently acted. William Ingersoll was the Sir Daniel Cartwright, while Marion Barney assumed the character of Mrs. Dane. Whether parts were taken by the leading members of the company, including Helen Reimer, who has rejoined the Players, and Sydney Mather, the latest acquisition to the Orpheum forces. Next week, The Spoilers.

School Days, Gus Edwards' (unfussy) musical comedy, was at the Grand this week and played to a big business. Herman Timberg heads the cast, which includes Anna Wilkes, Lillie Dean Hart, Grace Brown, Laura Green, Charles A. Morgan, C. F. Walsh, Wellford Berrick and Daniel Murphy. Next week, The Squaw Man. Barney Gilmore, in Dublin Dan, the Irish Detective, pleased large audiences at the National all week. Next attraction, Creole Slave's Revenge.

The Convict's Sweetheart was given in a creditable manner at the Girard. Business was good. Next week, Thurston, the magician. Royal A. Weener, twenty-five years old, was electrocuted yesterday at Hart's Theatre by coming in contact with the current of a moving picture machine which he was preparing for the afternoon performance. His home was in Camden, N. J.

Improvements at the Academy of Music are on a more extensive scale than at first announced. The whole lower part of the house has been re-seated, modern folding chairs displacing the old uncomfortable seats. Some seats have been saved and about forty seats added to the parquet. The orchestra pit has been extended beneath the front of the stage, to accommodate a large number of instruments. Between two and three thousand electric lights have been installed on the stage, and there have also been added some needed improvements to the stage equipment, including a new "thunder machine."

The Philadelphia Hippodrome will reopen "bigger, brighter than ever" early next May. In the meantime, it is announced, many improvements will be made, including a material increase in the seating capacity, which is now 6000, and an expansion of the grounds and stage upon which have been given some of the best circus and vaudeville features witnessed here during the past summer. There can be no doubt as to the success of the Hippodrome, artistically or

financially. It offered the very best class of attractions at a low rate of admission at a time when the country was passing through a period of business stagnation. This was duly appreciated by those who had to curtail expenses for amusement purposes, and we will miss our guess if the next season of the Hippodrome is not even more successful than the one just ended.

Adeline Genee in The Silver Star, is booked for three weeks at the Forrest, beginning Oct. 4.

Louis Mann in The Man Who Stood Still follows The Florist Shop at the Chestnut Street Opera House.

Lulu Glaser comes to the Adelphi for two weeks on Oct. 4, in The Girl from the State.

JAMES D. SLAUGHTER.

DETROIT.

Foreign Exchange Given a Good Production—Attractive Bills at All the Houses.

At the Garrick Sept. 19-25 was seen one of the season's most promising ventures, Foreign Exchange, written by the indefatigable workers, Booth Parkington and Harry Leon Wilson, guided by the hand of Lieber and Co. The play is a very interesting treatment of the theme of international marriage, in which certain abuses of the age are pilloried, included in a well-balanced cast are found such names as Percy Haaswell, last seen in Detroit in support of Olla Skinner; the young English actor, Henry B. Warner, whose stellar day is not in the remote future, and E. M. Holland.

The season at the new Garrick is now successfully launched and it is, without doubt, one of the city's most beautiful playhouses. The Servant in the House was the strong bill offered by the Opera House 19-25, the chief part in the representation being acted by Tyrone Power, of the Henry Miller Players. Other notable work was done by Wilford Bragg, George W. Wilson, David Glassford, Edith Crane, Jessie Glendinning, and Harold De Becker. Florence Gear in Fluffy Ruffles drew good houses to the Lyceum 19-25. An excellent advance sale of seats is reported for next week's attraction, George Primrose and his minstrels, Manager Ward, of the Garrick, offers the Dainty Duchess as the attraction 19-25, and excellent houses responded. Columbia Burlesques 27-2.

At the Avenue 19-25 the Ducklings furnished a good entertainment. Watson's Reef Trust 27-2. The Workman's Wife was seen at the Lafayette 19-25, and Dore Devil Dan is underlined next week.

The programme of the Plaza, New York, mentions Detroit as one of the cities in the Morris circuit, and Detroiters are wondering where the Detroit house is located.

Creators are playing a successful engagement at the Wayne Gardens. ELYA A. MARINI.

SPRINGFIELD, MASS.

Eva Tanguay Did a Big Week's Business—Other Good Bills.

The Intruder closed its week's tour preliminary to the New York opening at the Court Square Theatre. It is a most successful play. The Follies of 1909, with Eva Tanguay, did a tremendous business for three performances—22, 23. Miss Tanguay is a native of Holyoke, indeed, it is for the Holyoke dam and Tanguay that the city is chiefly famous—so nearly all her old neighbors came down to see her, as this is the nearest to her former home that she plays, and the uproar when she appeared was terrific. Miss Tanguay did her best, and the performance from start to finish was a lively one.

Coming are The Merry Widow 24, 25. The Round 19-27. The Poll Stock co. made a big laughing hit with All on Account of Eliza, which was the bill 20-25. Brandon Evans showed his versatility in playing Louis Mann's old German comedy part. Miss Hayden had the part Clara Linnam used to play, and with Harry Ingraham and Fannie McDonald shared the other bits of the production. The Squaw Man closes the stock season, vaudeville starting 4.

Phil Sheridan's Marathon Girls made a sensation at the Gilmore 20-22, and The Girl and the Detective furnished a melodramatic sensation the last half of the week.

Several new faces will be seen in the Poll production of The Squaw Man, Clyde Venus, Mortimer Martini, who played the Indian chief with Faversham; Harry Fenwick, Edward A. Tandler, and Leo Holland being specially engaged.

Chloroce Falls, as well as Holyoke, was interested in the visit of The Follies, as Evan Evans, son of Charles E. Evans, the comedian, was in the chorus, this season being his debut.

EDWIN DWIGHT.

MILWAUKEE.

Albert Brown a Shining Light—Friend Players Seen to Advantage—The Pabst Opens.

Mr. Hamlet of Broadway opened a week's engagement at the Alhambra Sept. 10 and pleased large audience. Eddie Fox heads the co. and his comedy work greatly pleased. The supporting co. is a good one and the play is mounted in a fine manner.

Henrietta Crossman opened a short engagement at the Davidson 19 in Sham, and pleased a large audience. Albert Brown, the leading man of the co., has a good part and is one of the shining lights of the play. Mr. Brown is a well-known stock favorite in Milwaukee and received a great ovation on his first appearance. Leslie Carter in Vasta Herne 23.

The Friend Players at the Shubert are appearing to advantage this week in The Girl with the Green Eyes, and the excellent performance 20 was witnessed by a good-sized house. Fanny Harts in the leading part did some great work and was seen at her best. Lowell Sherman, the leading man, appeared to advantage. The supporting co. played their parts in a fine manner, and special mention should be made of Mr. Gordon and the Misses Briscoe, Donovan and Marlow. The play is handsomely mounted



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and Mr. Webster, the stage director, deserved credit for the manner in which it was presented. The Great Divide 27.

The Girl Question opened a week's engagement at the Bijou 19 and pleased large houses. The season at the Pabst opened 19 with the performance of Der Traum ein Leben by the German Stock co. There are several new members, and the play was presented in good style. A. L. ROBINSON.

WASHINGTON.

The Follies of 1909, The Bachelor, My Partner's Girl and Other Offerings.

WASHINGTON, Sept. 25.—The Follies of 1909, headed by Eva Tanguay, is the attraction at the National Theatre Sept. 27. George M. Cohan is The Yankee Prince has highly entertained large audiences. Josephine Cohan was out of the bill through illness, her part being acceptably played by Lillie Rhodes. Via Wireless is the coming attraction.

The Belasco's season, fully opened, afforded pleasure in Charles Cherry in The Bachelor. Opening Monday, Blanche Ring will be seen in The Yankee Girl. Announcements for coming weeks include Lulu Glaser in The Girl from the States, Frank Daniels in The Belle of Brittany, Lew Fields in Old Dutch, and Eleanor Robson in In the Dawn of a To-morrow.

Al. H. Woods' The Girl from Hector's will be next week at the Columbia, succeeded Oct. 4 by The Newbirds and Their Baby, which will be followed Oct. 11 by The Old Homestead. The current engagement of Polly of the Circus is most successful, with Edith Tallaferro in the leading part.

My Partner's Girl is the Academy of Music attraction, opening Monday, Sept. 27. October announcements at this house include William H. Turner in The Sporting Deacon, Oct. 4; Florence Elliott in the comedy drama, The Girl and the Detective, Oct. 11; Mrs. Wings of the Cabbage Patch, Oct. 18, and The Squaw Man, Oct. 25.

Fred Niblo's Fall season of "travel talks" commence at the Columbia Theatre, Sunday evening, Oct. 10.

Treasurer Charles J. Harris of the Belasco Theatre, after a siege of typhoid fever, is now well on the road to recovery. William H. Fowler has resumed the business management of the National Theatre after a strenuous summer engagement as business manager and treasurer of the Washington Baseball Club.

Manager John W. Lyons of the Academy of Music has started successfully his Fall and Winter season of special Sunday night motion picture exhibits and vocal concerts at that house.

JOHN T. WARDE.

LOUISVILLE.

News of Various Attractions—A New Theatre Planned—Seven Houses Now Open.

Paid in Full made such a favorable impression when presented here last season that the week's engagement at Macaulay's, beginning Sept. 20, was assured of success from the start. The play was handsomely staged and well played by a co. including Eva Tanguay, Harry Ingraham, Florence Robinson, Pauline Darling and George Reiden. Henry E. Dixey in Mary Jane's Pa comes to Macaulay's. The Traveling Salesman will finish the week 27-29.

The Blue House, from the German, by Clyde Fitch, was the offering at the Masonic 20-25. The play had been seen here before, but drew excellent business. The Masonic will be dark 27-2.

The attraction at the Avenue 19-25 was Derby. It is a clean, wholesome play, filled with stirring scenes. The co. was headed by Ray Beveridge, and in the supporting co., which is a strong one, are Edith Shayne, Hattie Carmonette, Raymond Whitaker and Thomas V. Morrison. Business good. Next, The Time, the Place and the Girl.

The offering at Hopkins was The Pinkerton Girl 20. Ruby Ray Royal has the title role, and the other members of the co., the majority of whom have made names for themselves in the dramatic or vaudeville field, it can well be believed, as is declared here, were selected for looks, voices, and to set off pretty gowns. Featured on the programme is the Broadway Comedy Quartette. Business large. Next, Sold in Slavery.

The plans and specifications are ready and ground will be broken for the New Walnut Theatre to be erected here. The location is an ideal one and the backers of the project are energetic people.

Charles Williams, the veteran doorkeeper at Macaulay's, is again in his accustomed place. There is no more regular person connected with Louisville theatricals than this genial handler of the postboxes.

Matt J. Winn, president of Jockey Club Park, and prominent as a promoter of big amusement enterprises, has returned from an extended tour of this Mexico.

The Louisville Horse Show, a national event, occurs here early in October. The prizes are lavish ones and the entries are notable. The Vanderbilt stable being largely represented. Very nearly all of the really fine ring horses of the country will be exhibited.

Louisville now has seven theatres open to the

public, and all are doing a thriving business. It is to be hoped that the present excellent showing will continue. CHARLES D. CLARKS.

CINCINNATI.

Girls—George Evans and His Minstrels—Forepaugh Players in Raffles.

CINCINNATI, Sept. 25.—Clyde Fitch's bright little play, Girls, is the week's offering at the Lyric, interpreted by an excellent Shubert group of players. The comedy bids fair to have a most successful stay.

The successful George Evans and His "Honey Boy" Minstrels are at the Grand, with Mr. Evans' stories and delightful method of telling them still the best feature. The surrounding singers and dancers are all clever, and the whole organization is as satisfactory a "minstrel band" as has been seen here for some time.

The Forepaugh company at the Olympic are presenting Kille Belle's former success, Raffles, with immense satisfaction to their following. No Mother to Guide Her is the offering at the Lyceum. At Heuck's The Cowboy Girl holds forth, and at the Walnut The Gingerbread Man is pleasing good-sized audiences. Edmund Harro is at People's in The Empire, and at the Standard The Vanity Fair company is seen. The New Robinson and the Auditorium are offering vaudeville of good quality.

COLUMBUS.

Bright Outlook for Patrons and Houses—George Evans Well Liked Here.

Things are doing in theatrical circles here, and Columbus theatregers are getting their fair share of the good things, with more in store, for from now on the theatres are almost solidly booked with attractions of the highest class. The Colonial, which has put on several weeks of William Morris' vaudeville, will return to legitimate and offer some of the best of the Shubert attractions. Manager James V. Howell has booked in some of the biggest, and deserves the large attendance which is now indicated. Louie Manning in Macroe is the attraction for three days, commencing 27, followed by The Blue House 7-9, with Millicent Evans, Girls, with Charles Cherry, 4-6. The Debtors 11-13. Blanche Ring in The Yankee Girl Nov. 1. George Evans and His Honey Boys was the attraction at the Great Southern 25-4, and his attraction is a good one. Evans himself is immense, and is very popular locally.

The Top o' th' World is at the Southern 27, with Bally and Austin, followed by Henry Dixey in Mary Jane's Pa and Frank McIntyre in The Traveling Salesman 4-6, with Marie Cahill in The Boys and Betty 8, 9, and then comes Little Nemo 11-16.

The High Street has been offering some clever attractions, and for the week of 19 Little Johnny Jones pleased big houses, which was followed by the ever popular Harry in King Casey, which has improved even over last season. Johnny Ray is as funny as ever.

Manager Charles Harper, of the High Street, announces some very fine attractions for his house, which will appear from now on.

The Garrett, with its two attractions a week is making quite a hit, enabling its patrons to attend twice a week instead of the customary full week's run, as formerly. The College Girls attracted big houses the last half of the week.

JOSEPH R. HAGUE.

JERSEY CITY.

Top-Notch Business at All the Houses—Some Personal Notes.

Mr. Partner's Girl came to the Mainette Sept. 20-25 to the usual good patronage now prevailing. It is a Western drama, handsomely mounted and well staged. An old gusher is one big scene, capital presented. The co. is a fair one, the best work being done by Carlotta as a colored maid, Griffith Evans, William Stark, George Palmer, Moore, and Susanna Rowe. The Virginian 27-9. Knight for a Day 4-9.

The Academy of Music is still doing a top-notch business with good moving pictures and vaudeville.

With Proctor's Theatre is doing fairly well with moving pictures.

Mrs. Etta Henderson and the family of Manager Frank E. Henderson arrived home after a summer at Long Branch.

Ramsey Morris, of this city, has invited a number of his friends to Raymont 24, where he produces his latest play The Brand of a Thief.

WALTER C. SMITH.

WILLIAM HEPNER BRANCHING OUT.

William Hepner, who has been overcoming the hirsute deficiencies of the profession for years, is branching out. He is now manufacturing other make-up materials fully up to the standard set by his wife. Many professional people are already using Mr. Hepner's make-up, because a Hepner make-up is declared to slide on and off more easily than the ordinary kind, and is guaranteed harmless. Mr. Hepner hopes soon to be able to supply the demand for his grease-paints all over the country.



C. W. Wicher.

Harry Brown.

H. H. Elliott.

John L. Grove.

Alex. Simon.

W. B. Roberson.

Will N. Rogers.

A GROUP OF WELL-KNOWN MANAGERS.

The above portraits are of seven successful managers who have built up the theatrical business in their towns. The first portrait to the left is that of C. W. Wicher, the enterprising manager of Wicher's Opera House, Lampasas, Texas. The second of the group is Harry Brown, manager of

the Grand Opera House and Newbitt Theatre, Wilkes-Barre, Pa. H. H. Elliott, of Amarillo, Texas, is the third man. Mr. Elliott has been manager of the Grand Opera House and Deondt Theatre in Amarillo, Texas, for five years. The fourth is John L. Grove, under whose management the

Academy of Music at Charlotte, N. C., has prospered. The fifth portrait is that of Alexander Simon, manager of the Grand Opera House at Brenham, Texas, since 1882. The sixth is that of W. B. Roberson, manager of the Temple Theatre at Alpena, Mich. Mr. Roberson, in addition to his managerial

duties, is general manager of the Comstock estate, Alpena Farm Produce Company, Alpena Electric Light Company, and Alpena Power Company. He is also a member of several lodges. Will N. Rogers, of New Philadelphia, Pa., is seventh in the line above.

THE ACTORS' SOCIETY

SOME IMPORTANT ENGAGEMENTS MADE THROUGH THE ENGAGEMENT BUREAU.

William Faversham and Robert Mantell Obtain Capable Players—Melbourne McDowell Begins His New Season—The Society Building in Gala Hudson-Fulton Attire.

The week just passed has been a rather busy one and the engagement department has transacted some important business, placing members with managers who have several important productions in preparation for which they need capable players.

The society's building now presents a somewhat gay appearance, with its front prettily decorated in the Hudson-Fulton celebration colors. Visiting players have been welcomed at the rooms during the past week in large numbers, and all have commented on the comfort and pleasure they derived from finding in New York an organization given over so splendidly to the welfare of the actor.

William Faversham has engaged A. Hyton Allen for his coming season. Minerva Florence is to appear in support of George Ober in A Texas Steer.

Agnes Earle is to appear in vaudeville in support of Frank Matrese.

William A. Brady has secured Richard Flood for Robert Mantell's supporting company.

Riley Chamberlain is to go on tour in an important part in The Blue Mouse.

Harry K. Hamilton has been engaged by Charlotte Huntington for the stock company at Tamaqua, Pa.

Walter Green has been engaged by Walter Lawrence for Ben Johnson's former role in The Only Law.

Kate Jepson has gone on tour with Frederic Thompson's Polly of the Circus.

A. M. Taylor has returned to St. Augustine, Fla., to prepare for the opening of his new theatre in that city.

Louis Frohoff has been re-engaged by Gardner Crane for the latter's vaudeville tour.

Thomas Ince has secured Marie Falls for his support in his present vaudeville playlet.

Ethel Clifton has been engaged as leading woman with the Forepaugh Stock Company in Cincinnati, O.

Jack Chagnon has become an important member of the stock company at St. Augustine, Fla.

Melbourne McDowell and Virginia Drew Treccott opened their new season in vaudeville last Monday, with every indication of repeating last season's success.

Edward Van Sloan is to play the juvenile leads with the stock company at Scranton, Pa.

A NOVEL IDEA.

Frank Lea Short has put into practice an idea which he has cherished and worked on for several years. His experience as coach and manager of companies has interested him in the discovery of good plays and players. Mr. Short has seen good plays refused by managers because the latter had not the time to look them over. He has seen good actors overlooked because they were without Broadway reputation.

To remedy this unfortunate condition Mr. Short has opened an office where all plays will have a reading, and all aspiring actors will have a hearing. Since July over 650 plays have been read. Of these, five were found suitable for a test production. Several of these plays had been refused by managers, because the authors had no reputation to recommend them. But now each play will be mounted, rehearsed, and produced as carefully as any Broadway production.

When the play has finally been whipped into as nearly perfect a condition as possible, every manager in the country will be invited to see a performance. Thus the managers will have an opportunity of witnessing plays instead of having to give them a hasty reading. They will have an

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LADY musicians wanted for band and orchestra; state age, experience, lowest salary, particulars, first letter. "Elmwood," 722 Main St., Buffalo, N. Y.

NEAT girl wishes position as maid for the state or actress; excellent reference. Jordan, 306 West 119th St.

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opportunity of seeing actors whom otherwise they should never have seen. Here they will have an opportunity to obtain plays and actors with the satisfaction of knowing what they are getting. The audience at these plays will be members of the American Dramatic Guild, a society open to all for membership. The development of Mr. Short's idea cannot but benefit the American theatre.

LOUIS JAMES OPENS SEASON.

Louis James opened his season Sept. 23 at Asbury Park, N. J., as Cardinal Wolsey in Henry VIII. Alphonse appeared as Queen Katherine. Mr. James takes his company on a tour of the South and West, extending to the Pacific coast.

CUES.

Rehearsals of Van Allen's Wife, Fannie Ward's new play by Forrest Halsey and Lee Arthur, have been called for this week.

Max Rogers' new comedy, The Young Turk, goes into rehearsal Oct. 4. Maud Raymond will appear with Mr. Rogers.

Harry Bewley, principal comedian with the Cameron Opera company during the past season, severed his connection with that organization Sept. 11.

THEATRE CARDS

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GEO. W. CARR, Mgr.
Population 25,000; house newly decorated and fitted, seating 900; good attractions get money in this town. Address with open time.

CLEVELAND.

Top o' the World, Girls, and on Trial for His Life comprises Week's Attractions.

Top o' the World was the attraction at the Euclid Avenue Opera House Sept. 20-25. The Servant in the House 27-2.

Girls held the boards of the Colonial Theatre 20-25. The Blue Mouse 2-2.

Cole and Johnson, with a co. of clever colored artists, were at the Lyceum Theatre 20-25 in a piece entitled Red Moon. As the Sun Went Down 27-2.

On Trial for His Life was the bill at the Cleveland Theatre 20-25. The Montana Limited 27-2.

WILLIAM CHASTON.

TOLEDO.

Cohan and Harris Gave Enjoyable Entertainment—Vivian Allen Made Good Impression.

Cohan and Harris' Minstrels filed the Valentine Sept. 20. It was a thoroughly up-to-date old-fashioned minstrel show, and enjoyable every minute. There was no lack of ginger, and Cohan's handiwork was plainly visible in all stages. George Evan's songs and jokes were all new and funny. Alexander's impersonation of a well colored girl was very artistic.

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MULLER'S WIG SHOP, 150 W. 44th Street. Telephone Bryant 2557. Wigs designed, cleaned and repaired; toupees second to nature only. Headquarters for Neo-Grease Paints.

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The Time, the Place and the Girl pleased the Lyceum patrons 19-25. Vivian Allen, as the Girl, made a great impression, doubly so, as she is a Toledo girl. The co. was large and the female portion very attractive.

The Columbia Burlesques was the Empire attraction for the week. C. M. EDSON.

THEATRICAL ROSTER

(Continued from page 22.)

Williamson, advance agent; Harry Warner, musical director; Harry Kitz, property man; Harry Serou, Harry Hearn, Joseph L. Dixon, Charles Collins, Sam Hawley, George Fickett, Edwin Bailey, Sadie Huested, Julia Serou, Jennie Gladstone, Minnie Gladstone, Sadie Motville, Stella Adams, Lillian Dennis, Mac Elliott, Della Walters, Ruby Noville, Thelma Frank, Norma Hastings, Julia Wilson, Junita Bertran, Dolores Trevor, Mae Morrison, Grace Gregor, Jeannette Lewis, Grace Callahan.

MINSTRELS.

VOGEL'S, JOHN W., MINSTRELS.—John W. Vogel, proprietor, Billy Burke, George Manro, James Conroy, O. L. Shaugh, Charles Gano, John Goss, J. McCarthy, Harry Simons, Walter Singer, Harry Moore, W. H. Starr, Harry Beebe, Dick Telige, W. S. Wemyss, Harry Leighton, E. W. Grothaus, W. H. Morris, Harry Elias.

GUY BROTHERS' MINSTRELS.—George R. Guy, manager, Albert Guy, Len Gordon, Harry Prince, Thomas Conlin, George Guy, Corey Bear, Ralph Kintener, Frank Flynn, Syzer and Engel, Harvey Dunn, Mantel Brothers, Charles Guy.

Marion Opera House

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MARION, S. C.

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Fields' Murray Hill. Evs. 8:15 Mat. Wed. &
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Card of Thanks

I desire to sincerely thank my many friends who have
expressed their sympathy by telegrams and letters
while I am suffering from a recent railroad accident. I
wish to express special thanks to the manager and at-
taches of the Washington Theatre in this city for their
many kindly attentions and for the flowers with which
they have kept my room filled. The manager of the
Company "45 Minutes from Broadway," that I was with
when injured, has been more than kind and has left
nothing undone that would contribute to my comfort.
Such sympathetic expressions by word and deed will
always have a lasting place in my memory.
LILLIE MAY WHITE

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NEW AMSTERDAM Theatre, 42d St.
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Seats 4 Weeks in Advance. Only Legitimate Suc-
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By Oliver Herford. Score by Edmund Eyster. With
Charles J. Ross, Elgie Bowen, Craig Campbell, Fred
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"Pearl of Merry Widow."—Kre. Sun.

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DAVID BELASCO presents

Is Matrimony a Failure?

By Leo Dietrichstein, adapted from "Die Thier im Frack,"

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Suppose you were to wake up some morn-

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What would you do?

NACKETT Theatre, West 44th Street.

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By CHANNING POLLOCK

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THE MOTION PICTURE FIELD

EDISON FILM IMPROVEMENTS

Mlle. Pilar Morin Engaged in an Important Production—Studio Building Doubled in Size—Interesting Interview with the New General Manager—Horace Plimpton Outlining the Progressive Policy of the Edison Manufacturing Company.

The Edison Manufacturing Company presents herewith a late photograph of the recently enlarged Edison Studio in the Bronx. The original building, an illustration and description of which appeared in *The Mirror* a year ago, was found inadequate for the large amount of studio work required for the Edison film production, and a new addition, nearly doubling the building in size, was constructed during the present year. The result is a mammoth structure which is probably the

this should be true of motion pictures as of everything else.

"We have been much encouraged by the favorable comments with which our recent films have been received by the critics and the public. We realize, of course, that they have not been perfect and that there have been important points that might have been improved. For this reason we have welcomed the friendly advice of the critics. I may say particularly the criticisms of

of Mlle. Pilar-Morin, who is admittedly conceded to be the foremost exponent of pantomime art or silent drama in the world. To those who are not familiar with her record the following facts may be of interest.

"She has a world-wide reputation and was first introduced to this country by Augustin Daly in L'Enfant Prodigue. Under David Belasco's management she achieved one of her greatest triumphs in Madam Butterfly. After having given a life study to the art of pantomime and voiceless drama, Mlle. Morin has expressed great admiration for the wonderful possibilities of the moving picture. She believes with *The Mirror* that the moving picture is providing the American actor with that school of expression which as yet the American actor has been deprived of. On the French stage the study of pantomime is one of the greatest assets of an actor. Words are but the expression of thought, and thought is the expression of emotion, and when the emotion fails to express through the body words fall short of their purpose, leaving the actor a mere puppet of a sound.

"Mlle. Morin has just completed posing for us in a strong dramatic subject, which will be released in the near future, and we shall confidently await the verdict by the press and the public on this picture and shall be surprised if it is not given rank among the foremost pictures ever produced here or abroad."

VITAGRAPH'S INCIDENTAL MUSIC A Composer to Be Employed—Scores to Accompany Each Film.

The Vitagraph Company of America makes the interesting announcement that preparations are being made to supply suitable music for their "Films de Luxe," and certain other releases where the use of appropriate music will enhance the value of the film. This music will not be merely a compilation of various melodies, but will be written by a well-known composer to fit the immediate situation just as the music is written to suit the action in the production of pantomime proper. The music will be written during rehearsals, and will be played as the negative of the film is made, insuring absolute timing since the pianist has only to play the music at the proper tempo to suit the melody to the action. A copy of the score will accompany each reel of film sent out on these subjects, and this departure, if found successful, will be extended to the general films. The Vitagraph Company has been paying much attention to the musical feature, and experiments have been in progress since last Spring looking to some method of meeting the demand for music that would fit well into the situation. Popular airs and standard composition were found not to answer the requirements of the swiftly changing action and the adoption of the special music idea followed. Since June their efforts have been bent in this direction, and now they are able to announce the pending release of their first musical film de luxe. It marks a long step in advance in motion photography.

CROWDING OUT SMALL HOUSES.

(Special to *The Mirror*.)

ST. LOUIS, Mo., Sept. 24.—The following list represents the important moving picture houses, all licensed but the first one: Gem (Frank Talbot); Lyceum (Frank Talbot); Mecca (E. W. Meyer); Bijou Dream (Max Morlock); Doric (A. K. Hurst); Idle Hour (John Hawkins); Reflex (G. H. Lellie); Hippodrome (E. H. Walsh); Grand Central (William Siewers); Casino (E. M. Hahnauer); Washington (Samuel Solomon); Palace (Froctmeyer and Scherrer); White House (W. H. Overman); Criterion (J. W. Snawder); Elliott (Samuel Yareo); Pathe (William Scherrer); Gaumont (Watson and McNeely); Franklin (H. Miller); National (John Nash); Alps (John Wagner).

Moving picture shows have been growing fewer in number during the last year and more pretensions in appearance. Petty corporations are forming that will eventually squeeze out the smaller houses and become "syndicates."

GOOD SHOWS IN PROVIDENCE.

The moving picture field in Providence, R. I., is very well covered. In addition to the smaller houses, the city is well cared for by four first-class theatres of this variety, namely, the Bijou, the Nickel, the Scenic and Bullock's Temple of Amusement. The Bijou and the



THE EDISON FACTORY.

largest single motion picture studio building under one roof or skylight in the world. The extreme measurement inside the walls are as follows: Height to apex of skylight, 48 feet; width of stage, 98 feet; depth of stage, 42 feet; total depth of building, 97 feet.

Besides the large stage, various rooms are occupied for offices, dressing-rooms, developing and assembling rooms and an exhibition room where films are looked over on the screen before they are sent to the factory for printing and delivery. The actual manufacturing is done at the big works of the Edison Manufacturing Company in Orange, N. J.

On the stage in the studio it is possible to set several scenes at one time, and it is rarely that two or more are not in preparation. Although the vast skylight permits the use of sunlight for daytime work, except on dark and cloudy days, there are also extensive batteries of electric lights available for use, and these are frequently employed for the special light effects which are distinguishing recent Edison films.

The great improvement that has become evident during the past Summer in the dramatic and artistic quality of Edison pictures has been frequently remarked in *The Mirror* film reviews, and this evidence of progress upward has been welcomed warmly by all the licensed manufacturers. Officials of the competitive manufacturers. Officials of the company inform *The Mirror* that there is to be no backward step in this respect and that every effort will be made to accomplish still further improvement in quality. It is recognized that the Edison Company owes it to itself as well as to its allied interests to employ all proper means to equal if not to lead its contemporaries in the making of films. The Edison name should be on top, is the feeling of the present force.

Horace Gershom Plimpton, the general manager of the Edison studio, has been with the company only a few months and had no previous experience in any branch of the film business. He possesses, however, high artistic tastes, as may be judged from the changed character of Edison films since his advent as general manager, but of his personal connection with this improvement he speaks very modestly. In an interview with a representative of *The Mirror*, he said:

"We hope to accomplish great things in the future with Edison films, and while we recognize the gratifying progress that is being made by the other licensed manufacturers, and appreciate the excellence of their work, we feel that there is always room at the top. Great as has been the improvement made in the dramatic quality of the motion pictures produced by the leading manufacturers of the world, we believe that animated pictures are only in their infancy. Nothing is ever so well done that it may not be done better, and

The Mirror, because it is from such comments that we are able to see the films as others see them, and thus able to avoid similar defects in the future. I believe that it is in this spirit that all the manufacturers view intelligent criticism.

"We have a little reviewing council of our own that passes on all films before they are booked for issue. This council meets regularly in private and examines films thrown on the screen with a desire to pick out any flaws or defects, and when it appears to us that a picture is not one that will reflect credit on the company we do not hesitate to condemn it. Perhaps we make mistakes sometimes, and let pictures pass that might better not have been issued, but in this matter we expect to learn and improve just as we hope to improve always in each department of production.

"You will note," continued Mr. Plimpton, "that we have lately introduced the practice of announcing the cast of the principal actors employed in important subjects. This is an innovation that we believe will aid in elevating the tone of all motion pictures, the Edison production in particular. I have heard it urged that players of repute will object to the use of their names in connection with moving pictures, but we have not found it so, especially where the subject is of a high class character and is from the pen of some well-known author, as two of our recent releases have been."

"Have you other subjects in view from authors of reputation?" asked the interviewer.

"Yes, we have a great many. In fact, it is not going too far to say that our whole aim is toward the use of scenarios prepared by authors of greater or less reputation. We never hesitate to accept manuscripts from any source whatever, providing they appeal to us, but it is only fair to suppose that authors who have gained reputations as writers either of stories or plays will do exceedingly good work for moving pictures when they once become familiar with the technique of business."

"It may be argued that motion picture audiences on the whole do not require matter of this class, but we cannot agree with this view of it. I realize that plots must be simple and direct, as intelligibility is one of the first requisites of the moving picture, but I believe firmly that the whole tendency of the business is toward improvement, and we are quite willing to be pioneers in this movement.

"The quality of the moving picture audiences is visibly improving daily, and I personally look for the time when every well-educated person will feel as much interest in them as he does now in fiction or the drama."

"Perhaps the greatest name thus far associated with our producing work is that

BIG INVESTMENTS IN FRISCO.

Extravagant Rents Paid by Picture House—Profits Are Heavy.

The moving picture houses have now become so numerous that they are a factor in the amusement world of San Francisco. A number of these enterprises have gone into business so extensively and so much money has been spent upon the fitting up, writes *The Mirror* correspondent, that one can scarcely understand how satisfactory returns can be expected from the amount of money invested. Six of them have locations on Market Street, the most important thoroughfare, and in many instances the rents amount to at least \$1,000 monthly, and in at least two cases a cash deposit of \$10,000 has been placed with the landlord for the purpose of guaranteeing the rent. Thousands of dollars have been spent by the owners of these enterprises upon the adornment to the entrance, and a like extravagance has been displayed with the interior. While the number of first-class moving picture houses has increased, those in the minor locations have been diminished by reason of the fact that competition has forced some out of business. One house that is located on Fillmore Street, near Sutter Street, that has now been in business for about six months, can boast of an average monthly profit of about



EDISON FILM DRUMS.

There is always great curiosity among outsiders regarding the novel details of film manufacture. This picture shows a battery of drums

in use by the Edison Manufacturing Company for drying films. The film is stretched over the drums like so much tape.

\$1,400, and crowded houses can be seen there both during the day and night.

The Portola, which has now been opened about one month, employs a band of music to play continuously during the day and night for the purpose of attracting patrons. This house has a very pretentious front and a very extravagant interior.

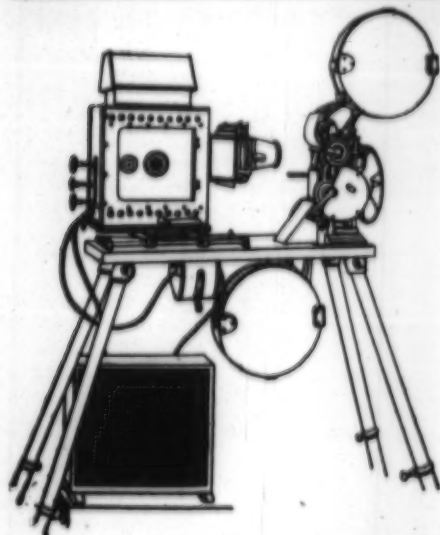
The films used by the moving picture houses in San Francisco are furnished both by the independent and Licensed concerns, but the majority are Licensed. In order to make the moving picture business more attractive, quite a number of the houses, especially the downtown places, provide vaudeville numbers.

NEW HOUSE IN NEW LONDON.

In New London, Conn., Moran Brothers will open their new house, formerly the Nickel, about Oct. 1; at present their plans are somewhat unsettled, but it is presumed they will play both vaudeville and pictures.

PENNSYLVANIA LAW COMPLIED WITH.

The six moving picture houses are all doing well and giving the latest pictures as soon as released. All houses were able to comply with the new State laws and remain open.



PATHE FRÈRES

MANUFACTURERS OF MOVING PICTURERS

The Pathe Professional Machine

is giving excellent results wherever it is used. If you have a first-class house, and want to give a clear, steady picture, why not install the best machine on the market? **Price, \$225.00.**

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ESSANAY'S SUCCESS.

Great Progress Made by the Entertaining Western Firm—Big Productions Coming.

There are few film manufacturers who have made such rapid strides toward the Land of Better Things than has been accomplished by the Essanay Film Manufacturing Company, as the superiority of their late productions attest. The late productions are markedly better in every department—better photography, better subjects, more beautiful scenic effects, while the staging of the subjects and their interpretation by competent talent show decided improvement.

The remarkable scenic picture, "Wonders of Nature," showing views in the Twin Falls Country, Southern Idaho, is reported to have been a winner and netted the firm distinctive reputation in this field of motion picture endeavor. There have been few water pictures which have surpassed it, and so great has been the demand for subjects of this kind that a number of other Western scenic subjects will soon be released by this firm.

G. M. Anderson and a stock company of eight people are en route for old Mexico, and are now in Colorado making a number of Western pictures. They will also visit Montana, Wyoming, Oregon, California, and Arizona. The company's Western trip last Fall netted them enviable reputations as makers of stirring Western subjects, and there has been a growing demand for more tales of the wild, woolly West. A number of scenic pictures will also be made, while a special feature reel of "The Beauty of Old Mexico" will be released some time during the Fall.

The Essanay Company promises some great films to be released in the near future. "The Brothers" is the third of a series of problem plays, of which "Justified" and "Gratitude" have already appeared. Others will be released from time to time. They report a splendid production of Whitfield's famous poem, "Maud Muller," with another unusually interesting dramatic subject, "The Twelfth Juror," soon to follow. A Mexican story, "Beggar," is now in preparation and will be a scenic wonder as well as dramatic.

Undoubtedly Essanay's phenomenal rise in the motion picture world is due to improved facilities. The new plant and studio is a model equipment, in which every up-to-date contrivance for making superior pictures has been installed.

The company deserves much praise for its creditable products of the last two months.

NEW COHOES THEATRE.

At Cohoes, N. Y., the new theatre is rapidly nearing completion, and will be known as the Remsen Opera House and will be under the management of Streeter and Maynard, and will be opened about Oct. 20 with some high-grade attractions. The plan is to play all sorts of attractions, with pictures, on open night. It will have a capacity of 1,200, and be a modern theatre in every respect. The opening attraction has not yet been announced.

BAD VAUDEVILLE HURTS.

Here is a vigorous "kick" from The Masson's Akron, O., correspondent that should be on eye opener to picture managers who use inferior vaudeville acts: "The least said about our moving picture field the better. The whole aspect is spoiled by the rotten vaudeville turns they introduce. I have not been to see one for six months until last evening, and it was worse than work to sit part way through it. The pictures they show are fairly good, but they string it out with 'down and out' vaudeville artists."

CHANGED TO LICENSED.

In Norfolk, Neb., the Lyric, William Hurts, manager, uses the Independent film service, while the Crystal, Buxton and Shinn, managers, has changed to the Licensed service. The latter house is contemplating the addition of vaudeville in the near future.

HOUSE AT MILTON TO ENLARGE.

At Milton, Pa., H. B. Davis, manager of the Bijou Dream (moving pictures) will in the near future remodel and enlarge by adding a gallery, stage and lobby. The house will then have a seating capacity of 800. He will add vaudeville.

SITUATION IN CHICAGO.

Licensed Pictures Have the Lead, But Independents Fight Stubbornly.

(Special to The Mirror.)

CHICAGO, Sept. 24.—The year has brought a few big moving picture producers into greater prominence, particularly the Selig Polyscope Company and the Essanay Film Company. The Selig Company has just added to its immense plant and just completed a series of war pictures which kept an army in the suburbs for a week fighting battles, fording streams, rushing cannon into position and skirmishing through woods and across fields. The Essanay Film Company has just completed handsome and most spacious new offices near the Loop on North Clark Street, and is doing a big business, which is constantly increasing. The number and timeliness of the Licensed pictures gives them the lead locally, with the Independents making a stubborn struggle, handicapped by a lack of films.

BIG IMPROVEMENTS IN DOVER, N. H.

The City Opera House, Dover, N. H., will run Sherman's moving pictures every Saturday afternoon and night, when the house is not booked by other attractions. The Clement Theatre has a new stage and vaudeville acts will be offered in addition to Licensed pictures. The exterior is to be repainted, with new decorations added. The old Lyric is undergoing a great transformation, and when completed will be one of the best vaudeville and moving picture houses in the State. The interior has been newly decorated; a new stage, new up-to-date electric lights, a new inclined floor, 500 comfortable opera chairs and two fire escapes have been added. The house will be heated by electricity. There is to be a canopy over the main entrance, with 125 electric lights. A new Motograph picture machine will be installed in a fireproof booth over the entrance, and only Licensed film service will be used. John F. Dolan, of Boston, and Joseph Paul, Jr., of Nashua, N. H., will be the managers, and at this writing have not decided on the name of the house or the opening date, but will try to open toward the end of September. The new vaudeville and moving picture theatre now being built for Dan Gallagher, of Manchester, N. H., is expected to be ready to open about the first of October.

ALL GOOD IN FALL RIVER.

The Bijou and Premier, under the management of L. M. Ross, are the two most successful picture theatres in Fall River, Mass. They present from week to week a very strong vaudeville bill and the latest up to date pictures. They have a very large patronage. The Premier, under the new management, presents from week to week pictures dealing with life on the plains and among the Indians. After being closed for several months, Mooney's Theatre, located in the eastern section of the city, reopened Aug. 6, presenting vaudeville, illustrated songs and motion pictures as the attraction. A new theatre, to be known as the New Star, will open Sept. 6 in the same part of the city, presenting the same class of attractions. The Puritan Theatre, recently purchased by Julius Gahn, of New York, remains closed and from present indications will remain so. The picture theatres in this city have a very large following and are very popular with the people, being conducted with excellent judgment. The attractions and pictures are of a high order. The pictures shown from week to week are from the Licensed dealers.

PENNSYLVANIA LAW COMPLIED WITH.

The moving picture theatres all report excellent business last season and expect to do even better this. The enactments of the last Legislature relating to salies, cigs, asbestos curtains, etc., have been complied with in all the theatres. There are seven moving picture houses, as follows: Unique (Harvey Engstrom, prop.), seats 151, Licensed, ten performances; Bijou (Hilbert, prop.), seats 274, Licensed, twelve performances; Dreamland (M. H. Kuhn, prop.), 225, Licensed, ten performances; Star (Olla Harman, prop.), seats 150, Independent, ten performances; Uno (John Reinhardt, prop.), seats 200, Licensed, ten performances; Family (Francis B. Devlin, prop.), seats 500, Licensed, five performances; Empire (Mr. Gunster, prop.), seats 150, Licensed, ten performances.

PICTURES BETWEEN DATES POPULAR.

At Newport, R. I., the Opera House will continue the policy of vaudeville and pictures through the season, except on the dates of regular attractions. This is very popular and will, no doubt, continue so. The Bijou and the Star will continue moving pictures and songs, using only the Licensed film service. There is no sign of a falling off in the popularity of this kind of entertainment.



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PROSPERITY IN PENSACOLA, FLA.

The vaudeville and moving picture houses in Pensacola, Fla., did a very good business during the summer months, and the managers all seem much impressed with the favorable outlook for an unprecedented profitable season for 1909-10. The Orpheum Theatre closed its doors during the months of June and July, transferring its bookings to the Palmbeach Beach Theatre, which opened in June, and which enjoyed very fair business during the summer months. The theatre is of the airline type, with a seating capacity of about 800, but is compelled to postpone its performances during inclement weather. Palmbeach is located about four miles from the city and has become quite a pleasure resort.

The Orpheum Theatre again opened its doors under the management of Messrs. Vucovich and McIntyre, with vaudeville, illustrated songs and independent moving pictures. Their seating capacity of 800, with three shows daily, give them the vaudeville prestige in the city.

The Bijou Theatre (vaudeville) has held its doors open during the entire year and during the heated term used, an air-conditioning in rear of the theatre, which, with its seating capacity of 500, has proven a feature to its patrons. Manager J. P. Pryor intends confining himself to moving pictures and illustrated songs this season.

The Star Theatre, Fred Evans manager, confines itself to moving pictures (Licensed) and illustrated songs, and with its doors open each day from 2 to 10 o'clock attracts a large patronage.

The seating capacity of the various theatres is as follows: Pensacola Open House, 1500; Orpheum Theatre, 800; Bijou Theatre, 275; Star Theatre, 175, and Palmbeach Beach Theatre, 500.

LICENSED PREDOMINATE IN SAN ANTONIO.

Manager Barker, of the Wonderland, says that he will touch up his pretty theatre this Fall. There will be no changes. He is running Licensed films. Business has been good. The Dixie will continue to run straight moving pictures this Fall. No changes contemplated. Licensed films are used. The Gem (Lieber Brothers) will run vaudeville with moving pictures this Fall. Licensed films used. The Palace, Alamo, and Quality, all under the management of Isadore Feltner, will not make any improvements this Fall. All houses run Licensed films. Dreamland (M. A. Pearce) will open vaudeville house 18 with his negro vaudeville acts. This is the only negro moving picture and vaudeville house in the city, and last season did a big business. Manager Pearce expects to do even better this season. The Marvel (P. A. Temple) will run moving pictures with vaudeville acts this Fall. Are now running independent films, but Manager Temple says might change to Licensed.

CAPACITY IN CONNERVILLE, IND.

At Connersville, Ind., the motion picture outlook bids fair to enjoy a continuance of good business. The abolishing of the saloons has proven a boon to "nickel theatres," and they show nightly to capacity business. The Bijou uses independent films. The Vaudeville uses Licensed films, and at present is enlarging and otherwise improving under the management of H. W. Hendricks. The Lyric (J. A. Christner, mgr.), a new and a very beautiful little theatre seats 350, and will use independent films. It opened Sept. 11.

FROM VAUDEVILLE TO PICTURES.

At Findlay, Ohio, the Orpheum has been purchased by Fred Noyling, manager of Riverside Park, and will run moving pictures under the name of the Royal.

PRaises BIOGRAPH PICTURES.

The Mirror's correspondent in New Castle, Pa., says: "The houses here using Biograph products are all doing an exceptionally good business and are well patronized, but owe it to the producers of one of the finest and best products of the motion picture world, both in excellent acting and finest photography."

NEW TEN-CENT HOUSE, ST. JOE, MO.

The Royal, a moving picture theatre, has just been completed and will soon open under the management of F. L. Newman. It will present moving pictures and illustrated songs and have an orchestra of five pieces. This house will use the licensed film service and admission will be 10 cents.

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The pictures are steady and clear, and the continuous "come again" crowd goes where the pictures are best. That's where the Edison makes money for you.

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EDISON MANUFACTURING COMPANY

64 Lakeside Ave., Orange, N. J.

NEW POWER'S MACHINE

POWER'S CAMERAGRAPH NO. 6 DESCRIBED FOR THE FIRST TIME.

Important Improvements Made in the Mechanism—Pin and Cam Movement Done Away With—Flickerless Pictures Promised—Description of Great Interest to Managers and Operators.

Much curiosity on the part of moving picture exhibitors has been aroused by the recent announcement of a new Power's Cameragraph, which will be ready for delivery in the near future. For three years and more Power's Cameragraph No. 5 has been generally accepted by American exhibitors as a standard of what a moving picture machine should be, and the announcement by the Nicholas Power Company that a new Cameragraph embodying the results of many years' experience in building and operating moving picture machines naturally leads to the expectation of great things for the moving picture exhibitor. We present herewith the first cut to be published showing the head or mechanism of the new Cameragraph on a scale sufficiently large to give a fair idea of its construction.

At first glance, the new Cameragraph appears strikingly like the No. 5, on account of the same full nickel finish and the same over-all dimensions. These have been retained to make it possible for users of the No. 5 machine to replace the heads of their machines without discarding the lamphouse or magazines. On closer inspection, however, striking differences between the No. 5 machine and the No. 6 are apparent. The machine has been designed with one fundamental idea constantly in mind—viz., that the American moving picture exhibitor demands the best possible projecting machine regardless of cost, and that such a machine must be characterized by perfect simplicity and great durability, as well as project the most perfect moving picture possible. To produce such a machine, the manufacturers have carefully studied every detail of construction of the moving picture machines in use both in America and Europe and have endeavored to eliminate every element of weakness. The result is a machine of exceptionally massive construction, but so designed that it is as easy running as the lightest machine on the market to-day and can be operated by hand without tiring the operator. The materials employed for the different parts are those which prolonged experiment has shown to be best adapted to insure perfect accuracy in construction and the maximum of durability in service. The large gears are made from a special alloy which resists wear and produces but little friction. The gear faces are wide and the teeth of spiral cut to insure long life and quiet running. The sprockets and film guides are all made from steel and hardened to resist wear and prevent injury to the film. The shafts are of generous proportions and the bearings are of double the usual length.

Among the many novel features of mechanical design the most striking are the intermittent movement, the picture framing mechanism and the revolving shutter. The intermittent movement has been designed to eliminate the almost universally used star wheel and cam or Geneva movement, which has been a point of weakness and trouble to operators. This new intermittent movement is difficult to describe clearly without detailed illustration, which is impossible in the space available for this article, but some idea of its construction may be obtained by imagining the intermittent spindle of the No. 5 Cameragraph extended almost into contact with the flywheel, and provided at the end with a sort of cross having the arms of equal length, each arm bearing a pin extending toward the flywheel. The face of the flywheel adjacent to the intermittent spindle is recessed and a diamond-shaped cam provided on its face to engage the pins on the cross, to which a quarter turn is imparted at each revolution of the flywheel. The recess in the face of the flywheel is of such size that two arms of the cross contact with the side of the recess except at the time that the cam on the flywheel is imparting motion to the cross and the intermittent spindle to which it is rigidly secured. The result obtained from this construction is similar to that obtained with the ordinary star and pin wheel construction, except that the film is moved more rapidly and, consequently, is held stationary for a longer time between movements, thus reducing the period during which the light is cut off the screen in the operation of the machine. The surfaces which take the wear in this new movement are much larger than are possible in a star and pin wheel movement and the durability is consequently greatly increased. Moreover, the adjustment of the parts to compensate for the wear is accomplished without the use of the eccentric bushings hitherto employed and the possibility of getting the intermittent spindle out of line is entirely eliminated.

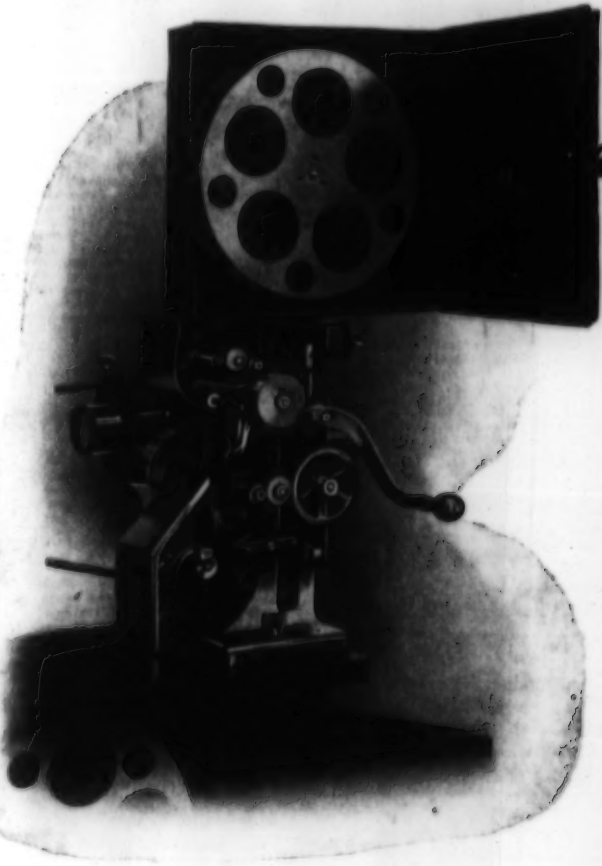
The picture framing device is constructed along the same general lines as that of the No. 5 Cameragraph, but the toggle joint with its complications has been eliminated and the arrangement of the parts is such that the movement of the framing carriage does not alter the relation of the shutter to the picture gauge or projection aperture, thus insuring equal effectiveness of the shutter in all positions of the framing carriage.

The revolving shutter has been designed to permit the use of a lens of very short

focus, and it anticipates a time in the development of the moving picture business when the common practice will be to set the projecting machine behind the screen and use a lens of such short focus that a large picture may be obtained without placing the machine at a great distance from the screen. The shutter is completely inclosed within the frame of the machine head so that it cannot be injured by contact with any outside object and is of smaller size than any shutter used heretofore. The picture projected is free from both "flicker" and "ghost," so that spectators sitting very near the screen can watch the pictures for hours without tiring the eyes.

A feature of the new machine which will appeal to film renters is the fact that wear on the film is almost entirely eliminated; and operators will be delighted with the ease with which the film can be threaded and made ready for exhibiting. Other features in the equipment of the machine which cannot be described at length here, but which contribute to the value of the machine to the exhibitor, are an exceptionally large and well ventilated lamphouse, a lamp of great durability with every adjustment that can contribute to convenience of operation and an arrangement for holding the condensers which permits a broken condenser to be instantly removed and replaced without disturbing the other condenser, and without interrupting the exhibition more than a few seconds.

The confidence of the manufacturers in the new machine is best shown by the unqualified guarantee of a year's service free



New Power's Cameragraph No. 6.

from repairs under which the No. 6 Cameragraph will be sold. This guarantee alone should go far to win from the moving picture fraternity enthusiastic approval of the machine, and as the price at which the machine will be offered is no more than that asked for other machines, we predict for the new Power's a hearty welcome and a long period of popularity.

WILL COVER HIS AIRDOME.

The only moving picture theatre in Columbus, Kan., is the Mystic. At present this is an airdome, but Manager C. R. Smith intends to cover it so as to be able to use it all winter. It is his intention to show, besides the pictures, light stock and vaudeville. Mr. Smith is using the independent service and it is his intention to continue the same.

NEW HOUSE, WASHINGTON, PA.

At Washington, Pa., the five moving picture houses in that city continue under the old management. The Arcadium is a recent acquisition and was opened Aug. 23 with W. V. Taylor as manager. All moving picture shows here display licensed films.

SEATING CAPACITY INCREASED.

The Theatrum, Mt. Carmel, Pa., has been entirely remodeled and repainted, now having a gallery and a seating capacity of nearly 500. Licensed film is used in this house and the Lyric.

110,000 ADMISSIONS.

Aug. 28 saw the close of the moving picture show at the Powers' Grand Opera House, Decatur, Ill., with an attendance of 110,000 people since the opening of the moving pictures for the summer.

REVIEWS OF INDEPENDENT FILMS.

Dr. Cook Film Released—Revolting Bull Fight Picture Suppressed—Other Films.

The big feature of the Independent releases last week was the Great Northern film, showing incidents in the reception of Dr. Cook the explorer, in Copenhagen. It was a special issue and is in great demand. Of the dramatic and comedy films observed by the writer, none stand out as having any particular merit. They are all distinctly mediocre at the best or worthless at the worst, and this appears to be the great weakness of the Independent issues at the present time. Close examination of recent Independent issues shows that few of the producers, whether foreign or American exhibit any evidence up to this time that they appreciate the critical demands of present-day picture spectators. They must disabuse themselves of the notion that anything is still a moving picture that moves if they would expect to make any strong headway against the more progressive licensed product. Happily there is good reason to hope that the forthcoming issues of the new Laemmle corporation, to be known as the Imp. Film Company, will be of sufficiently high quality to set a mark for the other independents to follow.

Bull Fight in Oran (Lion, Sept. 20).—Very evidently this film had not been seen by a board of censors in America when it was released on Monday or it would not have been issued. This mission is informed that the reel was withdrawn in New York after a day or two

It is all so badly done, however, that there are few laughs.

Old Servants (Lux, Sept. 21).—What might have been made a good farce is spoiled by the attempts of the two old servants to be clownish. Natural solicitude on their part for the young man over whom they still assume to be guardians and nurses, would have furnished effective comedy. But natural acting is wanting and the film fails to please.

Strike Time in Paris (Lux, Sept. 21).—This is a series of incidents based on recent Paris strikes, when soldiers were put to work in place of strikers. The manner of handling the incidents is devoid of humor. Indeed, the frantic efforts at comedy are only silly. The best of the film is the better.

Eleonora (Aquila, Sept. 21).—This is the well-worn story of the faithless wife who is banished by the husband. Ten years after she comes back to see their dying child. Her husband repulses her and she tries to commit suicide, but he rescues her and they are reconciled. There is good photography in the picture, but no originality in the story, and the acting is too rapid to make an impressive appeal. However, as independent pictures go, it is one of the best of the week.

Carlo and the Baby (Wrench, Sept. 21).—A very pleasing little story is told in this film. A baby, nursing from a bottle, is left alone with a dog. The milk in the bottle is gone and the baby cries, whereupon the dog carries the empty bottle to a milk depot, gets it filled and carries it back to the baby, who is next seen happy and satisfied.

Dr. Cook in Copenhagen (Great Northern, Sept. 22).—Splendid photography, showing well-chosen scenes incident to the arrival of Dr. Cook, the Arctic explorer, in Copenhagen, Denmark, distinguishes this feature film.

The visit on which he arrived his meeting with the Reception Committee, the transfer to land and his public appearance to greet the populace are included in the scenes. It is really a notable film.

Five Divorces (Lion, Sept. 22).—The comedy side in this film is based on the fact that a newly-married woman has five living husbands by all of whom she has had children, some fifteen or twenty in all. After her sixth marriage the five ex-husbands call one after the other to see their children, the new husband being sent on each occasion to summon the offspring from the nursery. The pantomime is fairly well done, but the big scene in the parlor where all are assembled is somewhat confusing.

Lady Millicent's Caller (Ambrosia, Sept. 22).—There is very fair pantomime in this picture, showing the visit of a polite burglar to a lady's apartment when she is alone. He relieves her of her money and diamonds, restores her with smelling salts when she faints and departs with his booty. The scenes leading up to the visit are not clearly constructed, and the character of the subject, showing crime triumphant, makes the film of doubtful propriety.

Statement from Mr. Swanson.

According to Secretary Swanson, of the National Independent Moving Picture Alliance, affairs have moved with considerable speed, and it will only be a matter of days before its effects will be strongly felt. Mr. Swanson says: "After the convention and banquet, the Executive Board went into session, meeting in Chicago and New York the entire week. The by-laws were gone over and amended according to the resolutions passed by the convention and are now being printed. Copies will be mailed to all applicants."

"H. J. Streichmann has been appointed Manager of Publicity, and has already entered upon his duties. The work of this department will be very heavy, embracing as it does the dissemination of facts among the exhibitors and the work of handling the campaign of education through exhibitions of the Independent product. We court publicity. Our manufacturers and importers have the finest product in the world and the exhibitor will be shown."

"The formation of the Alliance has come at the opportune time, at the opening of the Fall season. It will result in increased orders for films. It is a fact that many film exchanges who were marking time, as it were, while looking about, will plunge once more into the game, being convinced that they are not threatened with interference and that the threats of law suits which the trust has been making for some time will soon vanish into ethereal vapor."

"The Alliance stands ready to defend all of its members and their customers. The best legal talent in America is at their service."

"The exhibitor will also receive reliable information as to the exchange he is dealing with. A list of the Alliance members will be published for the guidance of the exhibitor. At the present time nearly every independent manufacturer, importer and distributor in the United States has already joined us or made application. There is no chance for the independent cause to lose. We should have at least 25 per cent. of the business. As a matter of self-protection, in towns where there are, for instance, twelve theatres, all running the same pictures, three or four of them will take independent service as a business proposition and they will make more money than their competitors."

NEW HOUSE FOR HAMILTON, OHIO.

Hamilton, O., has four moving picture houses and a new one is soon to be opened by Mitchell and Wild, managers. This house will show licensed films. All houses are doing a satisfactory business.

MANY REPORTS OMITTED.

Reports from Mission correspondents regarding the motion picture field have been omitted in all cases where no change or news of importance have been mentioned.

Motion Picture Plays Wanted

Readers of *THE MIRROR*: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 500 to 1000 words and submit to our scenario department. We pay from \$10 to \$100 for stories for motion picture production. Write for information.

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INDEPENDENTS HAPPY

THEY EXPECT GREAT THINGS FROM THE NEWLY FORMED ALLIANCE.

Bad Guys Will Simply Have to Be Good, They Say—The Great Northern Cook Film Has Been a Sensational Hit—The New Imp Film Are Expected to Be of Highest Class—First Issue Due in Three Weeks.

Independent film manufacturers, importers and exhibitors are expressing themselves as more than delighted with the new Alliance and the effect it is having on independent exhibitors and those among the licensed exhibitors who may be inclined to drop out. All agree that if they cannot get the independent exhibitors who have been charged with irregularities will not be good, there will be a great strengthening of the independent field. An independent manufacturer voiced the sentiments of his fellows when he said to a friend representative:

"We have all recognized that it has been a struggle for existence among us, and that if some of us have done things we should not have done, it is because we have been forced to it. We are all charitably inclined toward each other and will now pull together."

On assuming some of the interests fall to and with their associates. "Then they must get out, but I don't believe you will see any more of that sort of thing—at least not much. If a concern gets barred out of the Alliance it will have no chance to do business at all except as a junk dealer. The Alliance Committee will not have them, and there is no other field left for them."

One of the most conservative of the independent film makers, Oswald U. G. of the Great Northern Company, a member of the Alliance Committee of the Alliance, is confident that the independent interests are now on the right track.

The new organization is giving our people the same thing they lacked and that is confidence and backbone. Independent exhibitors will now be assured of an ample and regular supply of new films. Imports from all parts of the country indicate that the Alliance is being received with enthusiasm.

With the Alliance now that releases of new pictures will be made with regularity according to a fixed program.

"It will certainly work out that way."

Quality will naturally improve where manufacturers have a reasonable assurance, as they now have, that there is a fixed market for their product. Therefore, with no certainty as to the market manufacturers have not felt warranted in making the investments necessary to improve the quality. I am not now speaking of the company I represent. My European market is a large one and we have had a good business all along in America. I don't see the need of that.

The interviewee replied that he had, and that it was certainly a feather in the cap of the Great Northern Company.

"We made record time in getting that film through the custom house," said Mr. G. "It took three days to get the importation cleared. We got this one through in three hours. It came over on the same ship with Dr. Cook, and instead of being in the hold with the other freight, it was on deck. That was all arranged by the company. By using fast boats and a little American film, the customs officers to handle the shipment without the least delay. The film has made a great hit, too."

New License Film.

The Imp Film Company, as the new film man describing concerns established by Carl Laemmle is called, is making a great deal of the independent exhibitors. It is known that a number of exhibitors and directors have been secured from the forces of some of the best licensed companies. Two stock companies of exhibitors have been at work on new exhibits for some weeks, and a good supply of subject matter is already on hand. The first issue will be made in three weeks, and thereafter one reel per week will be issued. It is confidently expected that the Imp film will compare favorably with the best of the licensed subjects.

UNIFORM PROGRAMMES IN DUBUQUE

At Dubuque, Ia., Messrs. Bradner and Macfarlane have secured the moving picture house, the Liberty, to Martin Dwyer, who will also manage, as last season, the Clay. The other moving picture houses, the Napoleon and Royal, under management of Jake Rosenbath and the one controlled by the Strand Film Company of Chicago, and managed by H. W. Fulton, will continue as last season. The Dreamland is open to close at end of the present lease. All expect the Clay have used licensed films. A plan is afoot for a uniform programme in all the 5-cent houses and is likely to be adopted.

AN AIRDONE OVER WATER.

The Airdone at Pomeroy, Ohio, a pretty building that is picturesquely situated on a pier extending well out over the Ohio River. A thriving business was done all summer, with promise of its continuance until Nov. 1, when John Hanson, the manager, will move across the street to the Electric Theatre. He also conducts the Family Theatre, of Middleport, Ohio, and uses licensed service exclusively.

THREE IN KALAMAZOO.

Kalamazoo supports three first-class moving picture houses, the Colonial, Vaudeville and Elgin, all reporting good business. The film service used in each is licensed.

ENIL DEICHES.



Manager of Three Motion Picture Theatres in Albany, N. Y.

REGULATIONS IN WASHINGTON.

This revision of the regulations to further safeguard the moving picture shows of Washington has been recommended by the chief of the Fire Department and the commissioners. That the cinematograph booths in moving picture theatres be not less than six feet high, five feet wide and six feet long, metal lined and properly ventilated, that all chairs in such theatres be the opera style, with self-raising seats fastened to the floor by screws or bolts, that ceilings of moving picture theatres in buildings used as dwellings be metal, that the use of gas heaters or coal stoves in moving picture shows be prohibited, and that proprietors of such theatres be required to heat them by electricity, furnace, steam or hot water, that when the capacity of a theatre is from 100 to 200, there should be one center aisle four feet wide, over 200 and under 300 there should be two aisles three feet six inches wide, when the capacity is over 300 there should be three aisles each three feet six inches wide. This space the authorities believe essential to afford quick exit in view of the crowded condition of these places.

NEW BIG CIRCUIT IN CANADA.

The triplex Amusement Company, who control largely the moving picture show in Toronto, has opened its new theatre on Agnes Street, seating capacity 1,500. Three entertainments are given daily, comprising vaudeville and moving pictures. The company controls at present eight houses in the city, three devoted to moving pictures and songs, the others to pictures and vaudeville. Mr. Griffin (partnered in the company) is a correspondent that the company intends to place in the near future fifteen theatres throughout the Dominion, Bradford being the first place to locate in. The houses will seat about 2,500 and will be devoted to high class vaudeville and motion pictures. The company will also be a booking agency, the only one of its kind in Canada.

GOOD HOUSES IN OGDENSBURG, N. Y.

There are two theatres in Ogdensburg, N. Y. There is House Charles Hubbard manager, and Star Theatre, Fred W. Tilling manager, which all play vaudeville together with moving pictures. The Hubbard House will book the regular theatrical attractions and on "dark nights" run vaudeville and moving pictures. Licensed film service. The Star Theatre will run vaudeville and moving pictures and small repertoire shows. This theatre also uses the licensed film service. This is a new theatre, which opened here this spring. It has a seating capacity of 500, and a good stage for small companies. We have two other small moving picture theatres in the city, the Elgin and Theatrical. They both use the independent film service.

EXCHANGE IN LONDON, CAN.

The Kinetograph Company's head office in Montreal has opened a branch in London, Can., under the management of Jas. N. Naulty. Frequent delays in the arrival of films at the different houses owing to the fault of railway or express companies, made it desirable to establish a branch there where a full supply of films will be available for all picture houses in Ontario, west of Toronto, thus avoiding the inconvenience due to the non-arrival of films.

FIVE HOUSES IN AUBURN, N. Y.

In Auburn, N. Y., Dreamland Theatre and the Motion World, songs and pictures, all using licensed films, and which have kept open during the summer to good business, are now augmented by the Burtis Auditorium Annex, which opened Sept. 2 to England's moving pictures and vaudeville, and Happelund, a converted police rink, opening Sept. 13, and using pictures and vaudeville. There will be no house devoted exclusively to vaudeville this season.

NEW HOUSE IN COLUMBIA, MO.

Besides the Broadway, Odson and the Elite in Columbia, Mo., both devoted to motion pictures, and the Al Theatre, which plays light vaudeville attractions as well, T. C. Hall is erecting a brick theatre, seating 700 persons, for vaudeville. It will be equipped with all modern conveniences, including section fans over each door and window and in the sky-lights, ball-bearing plash seats, steam heat and asbestos curtain. The ceiling will be metal and the building will have eight exits and can be emptied in two minutes, being practically fireproof. Messrs. Victor and Wilson, of the Broadway Odson, will manage the new house, which will open about Oct. 15.

ALL INDEPENDENT AT AMARILLO.

There are three picture shows, two of them airshows, all running independent films, in Amarillo, Texas. Houston and Martin own and run the Texas Grand Airshow. Houston and Garret own and manage the Alamo Skyshow. Perry (Grand) owns and manages the Texas Grand picture house. J. H. Houston promoted all three establishments. Vaudeville is being used in all the above-named houses. Two new houses will be opened this fall. Vaudeville and pictures will be used. Huey and Thomas are booking the leading places.

PERFECT VENTILATION SYSTEM.

The Horrell, N. Y., houses are the Theatrical, Latimer and Brooks, managers; Peckless, Horace (Dodge) manager; Star Dr. J. N. Blades, manager; Grand, C. G. Abernathy, manager. All are five-cent shows, and are licensed. Each has been established for a year or more. The Peckless has been enlarged, built fireproof and newly equipped with theatre seats. It also has an exhaust system that changes the air every three minutes, giving Horrell the distinction of having the only moving picture theatre in the United States with perfect ventilation. All are doing good business, having driven the skating rinks from the field.

A WESTERN PRODUCING COMPANY.

The Western Multiple Company, of Salt Lake City, incorporated under laws of Utah, is one of the latest independent companies. The officers are President, Signor Simon; vice-president, Walter Parkes; secretary, Brian S. Young; treasurer, Louis Marcus. The company intends making dramatic and natural films. Their first successful film was of the recent G. A. H. parade in Salt Lake City. This film is now on the road and causing much interest. The company claims to be prepared to turn out ten thousand feet per day. They are using the Charles Urban instruments.

BETTER THAN LAST YEAR.

Manager Dittelbeck of the Nelson, the leading moving picture theatre of Springfield, Mass., says the fall season is starting off bigger than last year. Those of course the Nelson never closes Summer or Winter. He frequently wishes he had a larger house, the Nelson's capacity being 1,700. He uses only the Licensed films, and finds the dramatic pictures the most popular and American humorous pictures preferred to the French.

The Williams uses independent pictures, and the Subway Licensed films.

POPULAR MANAGERS.

At Broomfield, Tex., the Family Circle Theatre that was opened last winter and run with good results has been running all summer as an air show theatre under the management of Ed. C. Jenkins with Mrs. Jenkins as treasurer, and has been well patronized. They have already made arrangements to close the airshow in the near future and open in an suitable building during the winter season. Mr. and Mrs. Jenkins are the most popular managers of a moving picture show ever in Broomfield, as they agree to understand the business thoroughly. They use the independent service.

ADDING VAUDEVILLE IN CAMBRIDGE, O.

The Orpheum of Cambridge, O., under the management of Hammond Brothers, is turning them away nightly, with pictures and illustrated songs but the vaudeville feature will be inaugurated in early fall, with all prospects of a fine winter's run. The Princess, with Taylor and Clark, managers, is enjoying a fine business with pictures and songs, but vaudeville will be put on at an early date.

MAY CHANGE TO LICENSED.

At present the moving picture field remains practically unchanged at Burlington, N. J. Carl Schwarz, proprietor and manager of the Maestri, runs independent films. Rumors are rife, however, that war clouds are arising and a change of service may be looked for at the Maestri in the near future. The licensed service continues to give excellent satisfaction to Manager Lanning, of the Auditorium.

QUIET IN CINCINNATI.

The moving picture field in Cincinnati, O., is rather quiet at present. No new houses of any importance are being erected or in contemplation. There is considerable activity, however, across the river in the Kentucky suburbs, where five or six houses have recently been opened or are nearing completion, chiefly in Lexington and Newport.

NEW MANAGER IN UHRICHVILLE.

Uhrichville, O., has only one moving picture show, which has recently changed hands. The present owner, Chester Leggett, uses only the Licensed film service.

HARVEY EGGLESTON.



Manager of the Unique, One of the Leading Motion Picture Houses of Wilkes-Barre, Pa.

PICTURES EVERY SATURDAY NIGHT.

The Opera House in Palmyra, N. Y., will begin the regular Saturday night picture shows on Oct. 2 and will continue them through the season. These week end shows proved very popular last year. The show consists of six reels of pictures and two songs, and runs just two hours. Licensed films are used. The shows are produced by the Tennessee Theatre Company, of Rochester, for Manager Averill. Happelund is doing a good business and continues to use Licensed films.

NO CHANGES IN ALBANY.

The moving picture theatres in Albany, N. Y., are all still doing a large business, with good prospects for a continuation of the same conditions throughout the Fall and Winter months. There has been no additions to the number of resorts devoted to this form of amusement, and as far as can be learned at present, there will be none. Proctor's Annex, the Majestic, the star Fairland and Broadway are the most important in Albany.

FROM BURLESQUE TO PICTURES.

In Kansas City the moving picture business is on the boom and one of more such theatres may be found on almost every block in the downtown district. The Licensed film service is used almost exclusively, and the users seem well satisfied with the results. The Majestic Theatre, now playing burlesque, is to be turned into a moving picture house upon the completion of the new theatre.

NEW HOUSE IN BIRMINGHAM, ALA.

At Birmingham, Ala., there will be one new picture theatre this fall. It has not been named as yet. The new house will use Licensed service. The theatre has been renamed, now being known as the Virginia. It is under new management and uses Licensed service. The Pastime, Amuse-U, Alamo and Marvel will continue under the same management. They all use Licensed film service.

NEW HOUSES IN BOSTON.

Moving pictures promise to continue as important a factor as ever in Boston amusement circles, and excellent patronage is the rule everywhere. New ones promise to have their influence, especially the Empire, which has reconstructed things at the site of the old Angelo cafe, and the Washington, which will introduce new electric features at the corner of Washington and Kneeland Streets.

"MIRROR" REVIEWS QUOTED.

The manner in which exhibitors make use of The Mirror reviews in the local advertising of certain films is shown in a dodger circulated by Harry Gale, manager of the opera house in Winsted, Conn. In featuring the Essany film, Wonders of Nature, the review from The Mirror is quoted.

ALL LICENSED IN TRENTON, N. J.

At Trenton, N. J., the State Street will give vaudeville and pictures at low prices. Several of the moving picture houses, notably the Royal, Savor, Limit, and Joyland, give one or two vaudeville acts. There are eleven picture houses in town, every one of which uses Licensed films. Charles Heldinger seems to be the heaviest interested, he having three houses there, one in Mt. Holly and also places in six other towns.

NEW HOUSE IN MINNEAPOLIS.

The Crystal, a handsome new moving picture house, has just been opened on Hennepin Avenue, in Minneapolis, Minn.

USE GREAT NORTHERN FILMS
7 EAST 14TH STREET :: :: NEW YORK, U. S. A.

LICENSES INCREASING

SECRETARY SCULL OF THE PATENTS COMPANY IN AN INTERESTING INTERVIEW.

Number of Licensed Houses Stated to Exceed Five Thousand—Legal Actions to Enforce Patent Rights Will Be Continued—Further Cancellations of Exhibitors' Licenses Announced—Patents Company Well Pleased With Situation.

Licensed manufacturers and officers of the Patents Company express themselves as more than pleased with the film situation. They greet questions concerning the independents with a tolerant smile and an attitude of confidence that can have but one interpretation—they feel secure in their position and do not consider the independents as serious opposition—at least not yet.

Secretary Scull, of the Patents Company, was seen last week by Mirror representative and talked freely of the situation.

"Our reports show," said he, "that the motion picture business is prospering as never before, referring particularly to the Licensed business. There are more theatres licensed by the Patents Company at this time than ever before, although many that opened merely for the summer are closing. New licenses are more than making up for those that are canceling. In the summer there were many houses closing on account of warm weather, and about Aug. 1 our list of exhibitors in good standing was almost stationary. By that I mean that the houses closing about that time were the same as those that date there has been a steady gain, many of the new issues being to houses that had been independent. In one week we gained about 150."

"How many houses are there in the United States that are licensed?" asked the interviewer.

"Something over five thousand," replied Mr. Scull.

"Was it not said at one time that there were over seven thousand?"

"Some one may have made such a statement," replied Mr. Scull, "but I doubt if there are seven thousand houses in the whole country. At least our reports do not show that many."

The interviewer remarked that this estimate agreed with one made by THE MIRROR several months ago, and the suggestion was offered that the total number of picture houses is now scarcely larger than it was a year ago.

"I know what you mean," said Mr. Scull.

"You mean that many of the new houses opening are large ones and that each new large house replaces two or more small ones that are forced to close. I think, however, that on the whole the total of houses is now larger than it ever was, notwithstanding the crowding out of many small houses in the cities. The loss in the cities is being more than made up by the opening of places in smaller towns that never heretofore had picture shows."

Changing the subject somewhat, the interviewer asked regarding legal actions by the Patents Company to enforce its patents.

"We are going ahead," said Mr. Scull, "and will establish our legal rights in all cases where it appears that our patents are not being respected. Of course, with small cases. For instance, a young man recently bought a camera in Europe and took it on a hunting trip into Canada, taking a few films to show his private friends. When he returned some one told him his camera infringed on our patents, and he hurried over here to find out about it, deciding that he did not want to get into trouble. Of course, we told him not to worry."

The suit that will come up first is the one against the New York Motion Picture Company. We hear that they claim they are not using a Pathe camera, as we alleged in our complaint. If they are right about it we will have to commence our suit over again, but it will be only a question of time when we get them. Our patents are conclusive, as was proven when the Edison company established its rights in the suits a few years ago against manufacturers using the Warwick camera. All cameras in practical use, except the Biograph camera, are like the Warwick based on the principle of the intermittent movement of the negative film, and we have no doubt of our ability to protect our rights."

"Don't you think that a substantial competition conducted along recent lines is of benefit to the entire picture business?"

"We have competition now, among our own manufacturers. The film makers licensed by the Patents Company are engaged in the most beneficial kind of competition—a keen competition for quality without ruinous price cutting. This Mirror has called attention to this feature of the Patents Company programme when the organization was first announced last January."

"The result has been," continued Mr. Scull, "that the quality of Licensed films has improved tremendously in recent months."

"How about enforcing the rules governing Licensed exhibitors?"

"We shall continue to follow out our plans along the lines we have established. The Patents Company is not inclined to be over exacting or unreasonable with any exhibitors, and those that have had their licenses canceled have all had warning and have been proven to be habitual offenders. In addition to the cancellations announced last week we have acted in three more cases this week and more are to follow."

The exhibitors' licenses canceled this week are as follows:

Scott and Merck, Nelsonville, O.
F. A. Scott, Buchs, O.

Palace Amusement Company, Broadway and Decatur street, Brooklyn.

All these exhibitors are charged with violating the rules regarding the exchange of films or the use of unlicensed films. In addition to and cancellations noted, the Oriental Theatre, Woodward avenue and Seventy-first street, Philadelphia, was refused a license because the applicant had used Licensed films without having a license.

INDEPENDENT FILM RELEASES.

Sept. 27-Oct. 2. (Subjects of the International Importations. Titles not available at time of going to press.)

"25. (Great Northern) Life on Training Ship.....540 ft.

"26. (Great Northern) The Great Prize.....455 "

"28. (Centaur) A Close Call.....975 "

Oct. 1. (Bison) Faithful Wife, drama, 1,000 "

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, October 5

BETTY'S CHOICE

Betty is a little English girl, the daughter of Squire Kenyon, a landed proprietor. She loves Basil Howard, a neighboring landlord, but she is inclined to be a flirt and she leads him a long chase. One day when he has waded into the lake to procure for her the water lilies she admires because they are inaccessible—he stumbles and falls. He is a sorry spectacle and Betty leaves him for Cecil Gilman, a new arrival from London. Betty encourages Gilman's suit since in pique Basil and in this case she does better than she anticipates. For at the County Hall Basil is angered because she gives Gilman the dance belonging to him. He vows that he will not see her again, but in saving the Kenyon home from the intrusion of burglars he is wounded and Betty makes her choice, selecting the country gentleman in preference to the city man, who did not show to advantage in the fight with the burglars. A charming love story, daintily told amid picturesque scenes.

Length 642 feet.

Never Eat Green Apples

A short, humorous subject with plenty of comedy of action and presenting an unusually good pantomime as the heroine of the tale. Mrs. Hawtry nibbles at a green apple while her maid is preparing her morning bath. The green fruit raises havoc with an empty stomach and the resultant cramps cause her to cause the neighborhood with her cries. The police are attracted and an ambulance summoned, while the powers-by-ether in front of the house in the belief that murder is being done inside. The emolument a surgeon advises a hot water bag and this simple application is sufficient to allay the pain and bring smiles to the agonized face. A comedy film no manager can afford to ignore.

Length 290 feet.

Friday, October 9

FOR HER SAKE

An unusually interesting film including a most sensational picture of a sinking ship produced aboard an actual wreck with a realism that no studio production can even approximate. Tom and Joel are shipmates and chums and Tom is delighted with the news that Joel has become the heir to his uncle's fortune, but the friendship of years is broken when Joel succeeds in winning the love of pretty Mary Turner whom Tom wishes to marry himself. Tom goes off to sea but Joel stays ashore, for his uncle has left him independently rich. Eight years later the fate of a bank collapses Joel to ship as a sailor and by chance he is serving under Tom, who has risen to be mate. The old enmity remains and Tom refuses to be friends even when the ship is wrecked and they two are the sole survivors of the crew, being cast upon an island, but the memory of Mary haunts Tom, he succors Joel; later they are taken off the island by another whaler. The rich dramatic possibilities of this intensely interesting story are fully developed, and both in point of action and staging this is an unusually good subject—even for the Vitagraph.

Length 905 feet.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Saint-Germain

POWER'S CAMERAGRAPH

The only moving picture machine for a first class house. Send for Catalogue to NICHOLAS POWER CO., 115-117 Nassau St., N. Y.

WEDDING OF THOMAS QUILL.

Thomas Hendricks Quill, the well-known manager of the advertising and publicity departments of the Bell Telephone Company, will be married in October to Loretta Margaret Kennedy, a daughter of John W. Kennedy, a prominent Chicagoan. The newly wedded couple will reside in Chicago. John W. Quill, city passenger agent of the Pennsylvania Railroad at Indianapolis, will be best man. The wedding will take place in the Church of St. Mary's of the Lake, on Sheridan Drive.

Thomas Quill was formerly city passenger agent of the Chicago Great Western. About a year ago he took charge of the publicity bureau of the Big Bell establishment, and since then has been remarkably successful, showing exceptional cleverness and originality in his work. He is young and popular. A wide circle of friends will congratulate him.

CONTINUES PICTURES ON DARK NIGHTS.

At Lowville, N. Y., Manager Egerton has been running independent moving pictures during the summer season and has shown two new films and one song each night for 10 cents. Business has been good; no opposition. Moving pictures will also be run at least during the fall season, except on nights when regular attractions are booked.

SWELL FRONT IN ATHENS, O.

At Athens, O., the Grand Theatre (E. C. Burchfield) has been completely changed during the summer. The entrance has been remodelled and can compare with any moving picture house in the larger cities. The seating capacity has been increased.

A \$2000 FRONT.

At Little Rock, Ark., the Crystal has just put in a new front at a cost of over \$2,000, and is now one of the prettiest houses in the South. Licensed films are being used by all houses in this city.

THEATRIUM, CONCORD, N. C., IMPROVED.

Theatrum, Concord, N. C., Charles Isenhour proprietor and manager, continues to do excellent business, running Licensed films. His house has been improved during the summer and its attractiveness and comfort enhanced.

PICTURE HOUSE WANTED.

THE MIRROR correspondent in Princeton, Ind., states that the town has no moving picture shows, and that the location is good for an up-to-date house.

REVIEWS OF NEW FILMS.

(Continued from page 32.)

otherwise engaged. A mischievous boy cuts the traces and the vehicle commences to run backward down hill. The amusing encounters that follow are well managed. The buzzy runs onto a river skiff, causing the boatman to jump in terror, and the end comes when the two lovers, still blissfully hugging, are dumped overboard.

The Winning Boat (Kalem, Sept. 24).—Pleasant river scenes with a motor boat race as the climax make this melodramatic film interesting and at times exciting. It would have been improved if the part of the leading lover had been taken by some actor less given to absurd acting. The film opens when the principals are children racing their toy boats. There is rivalry between two boys and the rivalry continues when they grow up and become builders of motor boats. The rivals love the same girl, and when a race is arranged, in which both young men have boats entered, the bad rival knocks the other one over the head and locks him up in a boathouse, hoping to win the race with his competitor out of the way. But the girl takes his place in the boat and wins the race, although she appears to steer an uneven course. At last lock where the participants land, the girl is met by the lover, who has escaped, and the plotter finds that he has lost both the girl and the race.

Reviews of Sept. 25 will be reviewed in the next issue of THE MIRROR.

CREDIT TO THE WRONG MAN.

The Kinetograph and Lantern Weekly, of London, makes the statement in its New York letter that The Mended Lute, the Biograph Indian picture that has caused so much comment, was written and staged by Young Deer, an Indian. This is an error. It was neither written nor staged by the person named. The regular director of the Biograph Company directed the production and the story was written by a white man.

FILM PLANT FOR BURLINGTON, N. J.

Rumor is current in Burlington, N. J., that should a desirable site be found one of the largest manufacturers of picture films and machines will locate there and erect an eight-story concrete building.

ADRIAN HOUSE CHANGES HANDS.

At Adrian, Mich., the Crescent Theatre changed hands Sept. 1, W. B. Thorpe selling to W. O. Kenan of Butler, Ind. They are using Independent films at present. Maple City Theatre (H. E. Haynes) uses Licensed films.

NEXT Lubin FILM ISSUE

Two Jolly Little Comedies!

"A Birthday Affair"

(Length Approx. 330 feet)

"The Magic Melody"

(Length Approx. 431 feet)

If you are not getting ESSANAY COMEDIES, you ought to. There's a reason, "A LAUGH IN EVERY FOOT."

Ready, October 6th

ESSANAY FILM MFG. CO.

435 No. Clark St., Chicago, Ill.

FILMS RELEASED OCTOBER 4th:

"Who Discovered the North Pole?"

This all absorbing question so occupies the minds of two scientists that they become crazy and are now flurrying it out in a padded cell. Length, 535 feet.

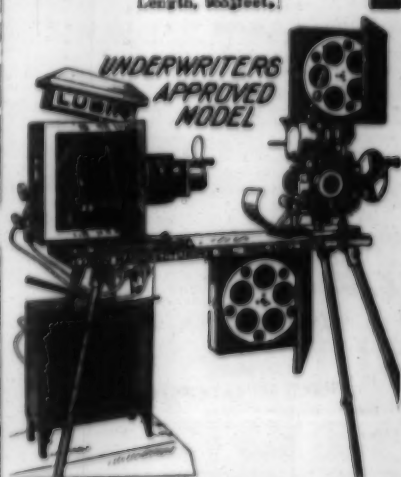
"BILLIKEN"

The ever happy smiling face of Billiken helps a little girl through the crisis of a severe sickness. Length, 455 feet.

FILMS RELEASED OCTOBER 7th:

"A BLANK CHECK"

A young rascal takes advantage of the absence of the bookkeeper, fills out a blank check and cashes it. He meets, however, with his just deserts. Length, 605 feet.



LUBIN'S 1910 MARVEL is equipped with improved Fire Magazine and Automatic Fire Shutter. POSITIVE REWINDING ATTACHMENT. Outside Shutter. ONE'S FILM MOVEMENT and other innumerable and important new features. THE Machine for excellent work.

Ask for Our Free Catalogue

LUBIN MANUFACTURING CO.
926 MARKET ST. PHILADELPHIA, PA.

LICENSED FILM RELEASES.

Sept. 27.	(Bio.) Leather Stocking. Drama	906
27.	(Pathe) Suitors' Competition. Comedy	518
27.	(Pathe) He Learns the Trick. Comedy	433
27.	(Lubin) A Fish Story. Comedy	510
27.	(Lubin) Old Love Letters. Com.	400
27.	(Relig) Across the Divide. Drama	980
28.	(Vita.) Onward. Drama	545
28.	(Vita.) Romance of an Umbrella. Comedy	450
28.	(Edison) Why Girls Leave Home. Comedy	1000
28.	(Urban) Wife or Child. Drama	484
28.	(Urban) Breach of Promise. Drama	484
29.	(Edison) The Brothers. Drama	970
29.	(Pathe) Pierrot, the Fiddler. Col. Comedy	518
29.	(Pathe) Jane Is Unwilling to Work. Comedy	525
29.	(Urban) Love the Conqueror. Drama	650
29.	(Urban) Chasing the Ball. Mystery	347
30.	(Bio.) The Awakening. Comedy	691
30.	(Bio.) Wanted, a Child. Com.	296
30.	(Lubin) The Judge's Ward. Drama	630
30.	(Relig) The Drunkard's Fate. Drama	930
Oct. 1.	(Pathe) Eventful Trip. Comedy	399
1.	(Pathe) A Game of Chess. Com.	538
1.	(Edison) The Wallace Jewels. Comedy	725
1.	(Edison) Two of a Kind. Com.	275
1.	(Kalem) The Mystery of the Sleeper. Drama	541
2.	(Pathe) Venetian Drama. Scenic	407
2.	(Vita.) The Scales of Justice. Drama	683
2.	(Edison) The Masterpiece. Drama	857
2.	(Edison) Papa's Hat. Comedy	140
2.	(Bio.) Pippa Passes. Drama	983
4.	(Pathe) The Story of the Bank Note. Drama	981
4.	(Lubin) Who Discovered the North Pole? Comedy	505
4.	(Lubin) Billiken. Drama	455
4.	(Relig) A Trip to Yosemite. Scenic	295
4.	(Relig) How Blinks Butted In. Comedy	464
5.	(Vita.) Betty's Choice. Com.	642
5.	(Vita.) Never Eat Green Apples. Comedy	290
5.	(Edison) The Pill Box. Comedy	450
5.	(Edison) Breaking the Bank. Comedy	1000
5.	(Lubin) Female Sleuth. Drama	604
6.	(Pathe) Music Lesson. Col. Trick	295
6.	(Urban) Yachting Tour. Drama	464
6.	(Urban) Gambling Passion. Drama	530
6.	(Edison) A Birthday Affair. Comedy	530
6.	(Edison) The Magic Melody. Com. Drama	972
7.	(Bio.) Pools of Fate. Drama	972
7.	(Relig) The Minister's Daughter. Drama	975
8.	(Pathe) Sister Angelica. Col. Legend	705
8.	(Pathe) How Jack Helped His Little Sister. Drama	218
8.	(Edison) The Minister's Daughter. Drama	880
8.	(Kalem) The Hand Organ Man. Drama	910
9.	(Pathe) Anti-Fat Sanitarium. Comedy	653
9.	(Pathe) Dog Flock. Drama	815
9.	(Vita.) For Her Sake. Drama	905
9.	(Edison) A Wedding in Luna Park. Drama	484
9.	(Edison) The Sleuth and the Wig. Drama	504

PITTSBURGH DOING WELL.

The numerous moving picture places, upward of forty, seem to prosper. They nearly all change their pictures daily, and at some of them very good vaudeville bills are presented in conjunction with the pictures. There are not many changes in their managements, and both kinds of films are used, although the licensed ones predominate.

ANOTHER VITAGRAPH "FILM DE LUXE."

A film de luxe to be issued by the Vitagraph Company of America within a few weeks is a "circumstantial" Tennessee's Laurence and Elaine. The subject has been in hand all summer and will take rank with the famous "Les Miserables" series, the third film of which will be released Oct. 16 under the title of "Comet". The fourth reel, "Marius," will be released early in November.

BULL FIGHT PICTURE SUPPRESSED.

The American Society for the Prevention of Cruelty to Animals interfered to have the Oran bull fight picture (reviewed elsewhere) removed from circulation. The National Board of Censorship had already taken steps to cause the suppression of the picture.

WANING IN NOVA SCOTIA.

The Unique Theatre will continue to run pictures and vaudeville. The interest in moving pictures has waned greatly here, as also in some of the neighboring towns. All the picture houses have found it necessary to put in vaudeville acts to build their patronage.

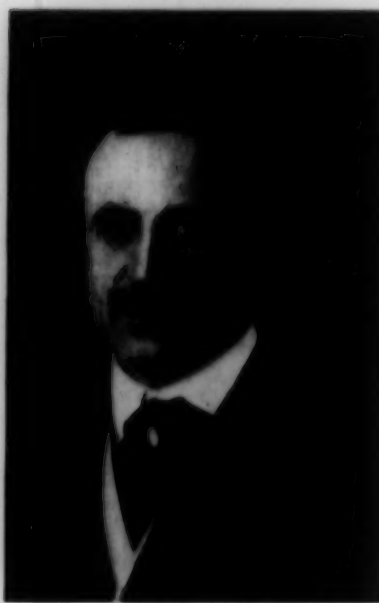
PRICES RAISED IN SALEM, ORE.

In Salem, Ore., the moving picture houses have had a good summer and have all raised the price as well as improved the character of their entertainments. Dreamland has changed hands. The new owner is Mrs. H. P. Hinges, who expects to make many improvements. Uses Licensed films.

NEW HOUSE IN EL PASO.

There is one new moving picture show to open in El Paso, Tex., soon, under management of Peter Campbell, who is also manager of the Wigwam. They use Licensed films. The other picture shows, the Bijou and Empire, are doing well.

FRANK RICH.



Manager of Three Motion Picture Theatres in El Paso, Tex.

ROME, GA. HOUSES SOLD.

In Rome, Ga., the Dixie and Elite, vaudeville and moving pictures, have sold out to the Southern Amusement Company and are both now under the management of Tony Trammell. They are using Licensed films in both houses.

IMPROVEMENTS IN WICHITA FALLS.

In Wichita Falls, Tex., the Majestic (J. M. Harrison) closed for repairs. After a thorough overhauling and painting it will open as a vaudeville and motion picture house. Polly (R. B. Morris) has closed for repairs.

FIRST SHOW FOR FLORENCE, N. J.

The town hall at Florence, N. J., has been rented for the purpose of converting it into a moving picture hall. This marks the beginning of the exhibition of moving pictures in that thriving industrial town.

SAYS PICTURES ARE ON THE WANE.

"Pop" Young of Salt Lake City, who has been with the moving picture business from its beginning, says it is on the wane, and he looks for a general closing of three-fourths of the houses all over the country within the next two seasons.

NEW HOUSE FOR BARRE, VT.

At the present time there are four moving picture houses running in Barre, Vt., and Roach Bros. are putting in another larger one. All use Licensed film service and seem to be doing a good business.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Williamsport, Pa., Looming Opera House (L. J. Fick, mgr.) moving pictures, latest films, to large and appreciative audiences. Wilson's (Frank J. Wilson, mgr.), moving pictures, illustrated songs and vaudeville to fair-sized and pleased audiences. The Lyric and the Grand (John Helm, mgr.), moving pictures and illustrated songs, drawing good-sized audiences; pleased; Sept. 19-25.

At Brantford, Ont., the Lyric Theatre, 200 capacity, plays to full house every night; Licensed films used; proprietor Mr. Kays; manager Mr. Emulo. A new moving picture and vaudeville theatre is to open opposite the Lyric on or about Oct. 15 under same management; seating capacity 350. Wonderland to fair business; capacity 180, Sept. 19-25.

At the Bijou (Dwyer Bros., mgr.), Saratoga Springs, N. Y.; Licensed pictures are given with lights all on, and illustrated songs by Will F. Cook to large and greatly pleased audiences. Wonderland (J. C. Graul; Frank Burton, mgr.); Independent pictures, two reels daily, and two songs by Frank Burton, vocalist, to continued good business. Lyric (Kilmer and Beckett, mgrs.); Under efficient management, together with the best subjects obtainable in Licensed films, and the latest musical successes excellently sang by Steve Blower. The S. R. O. sign is out at every evening performance.

The new moving picture house at Winnipeg, Man., opened Sept. 24 and is known as the Pastime.

At Binghamton, N. Y., the Star, Hippodrome, Gayety, Elite and Lyric all report prosperous business; Sept. 19-25.

At Tyrone, Pa., Ed. W. Miller, manager of the Aladdin, reports satisfactory business Sept. 20-25.

Conspicuous on the bill at Bullock's Temple of Amusement at Providence, R. I., are Jean and Carole, comedy singers. Others embrace the Campbells, Whitney and Young, and William Courtwright. The Cora Youngblood Sextette furnish the headline feature at the Scenic. John Cooper, Mae Marshall, and Jim Hussey also go to make up a good bill, with the usual line of instructive films. Niagara in Winter Dress and Glimpses of Yellowstone Park were the feature films at the Nickel and Bijou, respectively. The illustrated songs were capably rendered at the hands of competent soloists. Special scenery and electrical effects characteristic of each place were also in evidence, and added color to the selections.

The New Star Moving Picture Theatre at Hannibal, Mo., is drawing crowded houses; pictures excellent; orchestra fine, Sept. 19-25, and the Nickelodeon continues to attract its share of business.

The Empire, Fort Madison, Ia., is playing to crowded houses every night, Sept. 19-25, as is also the Grand. At Danville, Ill., the Exhibit, Majestic, Olympic and Nickelodeon all report good business; Sept. 19-25.

At Montgomery, Ala., Orpheum (Hix and Gravelly, mgrs.); Excellent pictures to crowded houses Sept. 13-18.

At Fall River, Mass., the Scenic, Mooney's and New Star still continue to draw good attendance with well-selected motion pictures; Sept. 19-25.

At Glens Falls, N. Y., Fairland opened to S. R. O. Sept. 20, after being closed through the hot weather. This house is now presenting three acts of vaudeville and two reels of film. J. M. Ludlow, who is well known in the moving picture world, has been engaged as manager, and capacity business is the result.

At Willimantic, Conn., Jack Van Ness made a great hit at the Bijou. Two Biographs are featured, The Mills of the Gods, and Franks. Manager Harry Galt will open another house at Willimantic, Conn. (the Summer lease of the Willimantic Theatre having expired), and Alice Keen of this city will sing the illustrated songs. Scenic (A. P. Dorman, mgr.): The Way of the Cross (Vitagraph) pleased big crowds, and La Belle Lorraine sings in the spot light Sept. 19-25.

At Elgin, Ill., Sept. 13-18, the Star and the Lyric had two reels moving pictures. Gerald Griffin, known as the man with the voice, sang at the Lyric. The Opera House did fairly well with pictures on off nights.

At Dubois, Pa., Lyric (J. V. Allen, mgr.), is still doing good business and maintaining its reputation for presenting high-grade motion pictures. Burt Hedfoot is the same popular baritone and nightly pleased large audiences; Sept. 13-18.

At Newport, R. I., the Bijou and Star drew large houses Sept. 20-25, with pictures and songs.

The Electric Theatre, Fulton, Mo., has changed hands. H. T. Crockett having purchased same from Mrs. Joe Craig, and now personally manages same. Mrs. Craig goes to Columbia. Mr. Manager Crockett will continue under license from Moving Picture Patents Company. Business has been good, and prospects are exceedingly flattering.

At the Premier Scenic Temple, Portsmouth, N. H., business opened big Sept. 20-25. The films are fine, and the illustrated song singers, Gertrude Rex and Inez George, are pleasing immensely.

At Salt Lake City, U. S., Max Florence controls four of the largest houses, viz., the Luna, Lyric and Elite.

There are now three moving picture houses in operation at Quincy, Ill., the Nickelodeon, using licensed service, and the Orpheum and Gem, both of which are using independent service. C. Dodge, who has been operating a picture show in the Bijou Theatre during the summer months, is seeking a permanent location in this city.

NEWARK.

Robert Mantell Appreciated Here—Season Closes at the Park.

Robert Mantell opened his Newark engagement Sept. 20 with Macbeth. Mr. Mantell's delineation shows marked improvement on his impersonation two years ago, when he last appeared in the part here. Marie Booth Russell as Lady Macbeth is a more finely ordered, forceful and admirable effort than formerly. The play and cast received much hearty applause and frequent recalls. The balance of the week was given to Shakespearean and other classic plays. Polly of the Circus, with Edith Tallaferro, 27.

The Crole Slave's Revenge was at the Columbia 28, the first time on any stage. Harry Hughes in the role of Hiram Sniffen, P. O. address Skowhegan, Me., shone in the limelight about as advantageously as any one. Frank R. Angus as Dick Remington got away with the goods without even pulling a trigger, while Cecile, as portrayed by Edith Trembler, was made sufficiently strong. Mamie Lincoln Pixley as Pansy, a Tony creation, proved a capable laugh producer. Minnie Stanley as Alice Shirley was the heroine who suffered. The others in the cast gave creditable support.

The performance of The Bohemian Girl at the Olympic Park 19 marked the close of the most successful operatic season the park has known. The Aborn Brothers deserve much credit for the fine performances presented during the past season.

The Sunday performance war is on and notwithstanding the law the Columbia, Proctor's, and Lyric were open 19, but closed doors at Waldman's, Miner's Empire, and the Arcade. How long the present condition will last cannot be said.

The Bijou Rounders, with Sam Howe as the principal funmaker, pleased large audiences at Waldman's Opera House 20. The work of the chorus was commendable. A Day at Niagara Falls and A Day at the Races were well received. Among the special features were Ray and Smith, Howe and co., Brinkley Girls, Julia Heitman, Wally and Barnor.

Wine, Woman and Song played to packed houses at Miner's Empire 20. Kathryn and Violet Pearl were active in the funmaking. Going Into Society was the opening burlesque. Those especially featured were Cooney and Zeltzer, Sam Goldman, Patton and Pearl.

Cesar Pfefferle, a Newark boy, now with Robert Mantell, has scored a decided hit and has attracted many of his friends to the Newark Theatre this week.

GEORGE S. APPELEGATE.

DATES AHEAD.

Received too late for classification.

BELL, DIBBY (Allison-Ziegler, mgrs.): Toronto, Ont., Sept. 27-2.

BUFFALO BILL AND PAWNEE BILL WILD WEST: Shawnee, Okla., Sept. 30, McAlister 2.

CORINNE (J. M. Welch, mgr.): San Francisco, Cal., Sept. 26-2.

FAWCETT, GEORGE (Sam S. and Lee Shubert, Inc., mgrs.): Los Angeles, Cal., Sept. 27-9.

GERMAN STOCK: Milwaukee, Wis., Sept. 10—Indefinite.

GRIFFITH HYPNOTIC COMEDY (W. H. Rice, mgr.): Durham, N. C., Sept. 27-2, Greenville, S. C., 4-9.

LENA RIVERS (Western: Thos. H. Sewell, mgr.): Kimball, S. D., J. Alexandria 2.

LENOR 4, Elk Point 5, Alcester 6, Beresford 7, Centerville 8, Yankton 9.

MILDRED AND BOUCLIER (Harry Bonclers, mgr.): Centerville, Md., 4, Easton 5, Cambridge 6, Laurel, Del., 7, Crisfield, Md., 9.

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STEEVENS, ADELAIDE (W. S. Lent, mgr.): Fredericksburg, Va., 11, 12.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Huron, S. D., Sept. 30, Miller 1, Pierre 2, Philip 3, Rapid City 5, Sturgis 6, Lead 7, Spearfish 8, Belle Fourche 9, Leadwood 11.
VOGEL'S MINSTRELS (John W. Vogel, mgr.): Salamanca, N. Y., Sept. 28, Johnsonburg, Pa., 29, Ridgeway 30, Pottsville 1, Du Bois 2, Houtsville 4, Bellefonte 5, Huntingdon 6, Altoona 7, Johnstown 8, Tarentum 9.

CURRENT AMUSEMENTS.

Week ending October 2.

ACADEMY OF MUSIC—Italian Grand Opera co. in repertoire—4th week.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—The Man from Home—367 times, plus 29 weeks—31 to 38 times.
BELASCO—Is Matrimony a Failure?—6th week—40 to 47 times.
BIJOU—The Intruder—2d week—6 to 13 times.
BROADWAY—The Midnight Sons—18th week—144 to 151 times.
CABIN—Sam Bernard in The Girl and the Wizard—1st week—1 to 3 times.
CIRCLE—McIntyre and Heath in Hay!—5th week—34 to 41 times.
COLONIAL—Vaudeville.
COMEDY—Walker Whiteside in The Melting Pot—4th week—29 to 33 times.
CRITERION—Robert Edison in The Noble Scoundrel—2d week—9 to 10 times.
DALY'S—Viola Allen in The White Sister—1st week—1 to 8 times.
EMPIRE—John Drew in Inconstant George—2d week—10 to 14 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—4th week—26 to 33 times.
GARRICK—Hattie Williams in Detective Stories—6th week—35 to 43 times.
GRAND OPERA HOUSE—The Thief—301 times, plus 8 times.
HACKETT—Such a Little Queen—5th week—34 to 41 times.
HERALD SQUARE—The Rose of Algeria—4th week—16 to 17 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—4th week—25 to 32 times.
HUDSON—An American Widow—4th week—25 to 32 times.
HURD and SEAMON'S—Clark's Jersey 1-11.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—4th week—22 to 28 times.
LIBERTY—Lillian Russell in The Widow's Wish—3d week—17 to 24 times.
LINCOLN SQUARE—The Motor Girl—113 times, plus 8 times.
LYCEUM—Arsene Lupin—6th week—37 to 44 times.
LYRIC—The Chocolate Soldier—3d week—17 to 24 times.
MAJESTIC—Gay Bates Post in The Bridge—4th week—28 to 35 times.
MANHATTAN OPERA HOUSE—Grand Opera 5th week.
MAXINE ELLIOTT'S—The Blue Mouse—247 times, plus 10 to 17 times.
METROPOLIS—Mrs. Wiggs of the Cabbage Patch—8 times.
MINER'S BOWERY—Frolicsome Lambs.
MINER'S EIGHTH AVENUE—Brilliant Burlesques.
MURRAY HILL—Marathon Girls.
NEW AMSTERDAM—The Love Cure—5th week—31 to 38 times.
NEW YORK—Anna Held in Miss Innocence—176 times, plus 1st week—1 to 8 times.
OLYMPIC—Runaway Girls Burlesques.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Margaret Anglin in The Awakening of Helena Richie—2d week—8 to 14 times.
STUYVESANT—Francesca Starr in The Fastest Way—100 times, plus 4th week—26 to 33 times.
VICTORIA—Vaudeville.
WALLACK'S—The Dollar Mark—6th week—42 to 49 times.
WEBER'S—The Climax—67 times, plus 12th week—50 to 57 times.
WEST END—Wilton Lockay in The Battle—143 times, plus 8 times.
YORKVILLE—Charles Richman in The Revelers—24 times, plus 8 times.

THE VAUDEVILLE MIRROR

THE VAUDEVILLE OUTLOOK THE COUNTRY OVER

Reports of Managers in the Large Cities and Towns from
Maine to California and from Canada to the Gulf
Point to a Season of Prosperity.

Following are reports as to vaudeville conditions and the outlook from all parts of the country. New theatres are being built with remarkable rapidity in every section, proving the increasing popularity of this form of entertainment.

IN THE BIG CITIES.

Chicago.

Comment is general in Chicago on the steady increase of vaudeville theatres of all kinds, with the possible exception of the cheapest, the five-cent. The tendency in that field of the lowest prices seems strongly and definitely to be toward special structures, with a few acts on the bill besides moving pictures and songs with slides. These little buildings, seating from 600 to 1200, are placed at good points and established as fixtures of the neighborhood. They have one balcony as a rule now, though many of this more expensive kind built first have only one floor. A large house of this permanent minor kind will be opened about Christmas at Sixty-third and Cottage Grove, the Trevett, with weekly bills planned to cost \$1000 or more. Another called the Mabel has just been opened at Elston avenue and Irving Park boulevard, north side. It seats 500. William Morris books it. Two performances each evening. Prices from 10 to 25 cents. A third, the Kedzie Avenue, is nearing completion.

The Western Vaudeville Association now has the Majestic, the Star, the Haymarket and the Criterion as regular houses in Chicago. All are well patronized and the Majestic which outlives the "million dollar" vaudeville theatre of the East, and is devoted to advanced vaudeville, from which Manager Glover strictly excludes the suggestive, is doing an immense business. William Morris American Music Hall draws crowds as last season. The interior has been remodeled and enlarged. It is Chicago's only music hall.

John J. Murdock left the Western Vaudeville staff here and Walter Keefe, who made some of the local bookings has gone into business for himself. C. E. Bray has succeeded Mr. Murdock and a reorganization of the booking offices here is promised, with new and more conveniently arranged quarters on the eleventh floor of the Majestic Building. There have been a few other changes affecting minor circuits, but the most important booking offices remain practically the same, the Morris, the Western Vaudeville, and the International.

The number of expensively built ten-cent and fifteen-cent vaudeville theatres has increased by at least half a dozen and several more are being built. One of these, just opened in the fashionable north shore residence district, renting for \$10,000 a year, and booking William Morris acts, has been crowded ever since it opened. The regular vaudeville houses have increased in number at the expense of melodrama and burlesque. The Criterion has just opened with Western Vaudeville Association bookings as a vaudeville theatre, and the Trocadero, long a burlesque house, has become a vaudeville theatre, under the management of Max Weber, who owns the Columbus and the Alhambra theatres. The Alhambra has been withdrawn from melodrama and is now a burlesque theatre. The Columbus, last season used to be devoted to a miscellaneous list of attractions, including grand opera at popular prices, has become the Globe, devoted to Star and Havlin melodrama. The Olympic, for many years a vaudeville theatre, has been a musical comedy theatre since the opening of the new season, booked by Klaw and Erlanger.

Kansas City.

A summary of the season of Kansas City's parks, recently closed, shows that the out-door resorts fared splendidly during the season just past and that their managements are so well pleased that big improvements are already planned for next season.

Electric Park, Kansas City's biggest and best amusement place, according to M. G. Helm, the manager, had its biggest season in the ten years of its existence. During the seventeen weeks of its season the attendance reached 850,000, some 200,000 more than last year. Over 18,000 attended the park on the closing day. The Missouri Valley Fair, which will be held there Oct. 2-10, promises to be the biggest thing of its kind ever seen in this part of the United States. Agricultural and horticultural exhibits will form the main part of the big show, which, however, will cover many other branches of industry, not to mention poultry, pet stock, dog shows and other features.

Forest Park also enjoyed a prosperous season: the best in several years, as the management claimed, and many improvements are planned for next season. Fairmount Park, which is some distance out, had about the usual attendance. W. F. Smith, the manager, states that he will not be in charge next season, and whether or not the park will reopen he does not know.

Boston.

Vaudeville competition promises to be especially lively. Keith's has booked a strong series, and will continue the policy started late in the season of giving two bills instead of continuous. The American Music Hall, as the Orpheum is now known, will also have two performances, and here all the William Morris attractions will be seen. Lindsay Morison, who managed the successful summer stock season at this house, continues the resident manager of the theatre.

The only new vaudeville theatre to be added in the season will be C. H. Waldron's Casino, at the West End, on Hanover street, where the burlesque companies formerly at the Palace will be given.

The Gaiety continues its prestige with the same burlesque attractions, and establishes its position on the site of the old Lyceum.

For the other wheel, the Columbia will provide admirably, and the special nights for wrestlers and amateurs will be retained just as usual.

Rotating, the same burlesquers will go to the Howard Athenaeum, but here the supplementary house also will continue its popularity with the clientele of the house.

San Francisco.

The vaudeville houses, aside from the Orpheum, the most important of which are the National, Wigwag, and Pantage's, are well provided for, and if the talent be not consumed by the Eastern houses entirely, these theatres will surely have a good season with satisfactory programmes to please their patrons.

The only bona fide new theatre in course of construction is that being erected downtown by Gottlob and Marx, and the only theatre in course of reconstruction and improvement is the Colonial Theatre on McAllister Street, near Market Street, that is now in the hands of John Cort.

Cincinnati.

Cincinnati will have three new theatres in addition to the Columbia, which has been practically reconstructed, so as to be in effect a new house. All will be devoted to vaudeville.

The Orpheum on Walnut Hills will house the William Morris attractions.

The American on Walnut Street, next door to the Columbia, will offer moving pictures and 10-cent vaudeville. Both of these will be ready for occupancy in the early fall.

Somewhat later a new theatre, which is being erected on Vine Street, between Seventh and Eighth, will be completed, and it is said it will be operated by the Sullivan and Considine circuit.

Baltimore.

The Maryland is now presenting high-class vaudeville, being in the Keith circuit, and vaudeville is also given at Blaney's and the Victoria. The Gaiety and the Monumental are our standard burlesque theatres. Both of these have been recently improved, and they are doing a fine business.

Indianapolis.

Scene painters, decorators and painters spent some busy weeks at the Gaiety during the summer months. The entire interior of the theatre has been changed and presents an attractive appearance with hundreds of new lights placed in front. The Gaiety management books its acts through the National Vaudeville Association, which controls more than one hundred first-class vaudeville theatres in the Middle West. Many first-class acts booked this summer by the association will be seen at the Gaiety this winter. Some of the special features of last season will be continued. White amateurs will be featured every Friday night, colored amateurs Wednesday night and children on Saturday afternoon. A number of professional acts who are now traveling with colored companies, first began their stage career on colored amateur night at this theatre. Matinees will be given daily at 2.30 and evening performances at 7.30 and 9 o'clock. Admission will be 10 cents at all times.

Kansas City.

The Orpheum circuit, which has a monopoly on the local vaudeville business, has been promising to build a new theatre for the past two years, but so far without great results. Ground has been purchased, however, and it is stated by Manager Martin Lehman that the building will not be long deferred now. With no competition the Orpheum is packed almost nightly, while the daily matinees are almost as well attended.

The burlesque theatres, the Century and Majestic, had good seasons last year, and the opinion prevails that they will be more successful this year. The Century, under the management of Joseph Donagan, is the older house. The Majestic shows will shortly be transferred to the new Gaiety, now building.

Portland, Ore.

In vaudeville the Orpheum, the Grand and Pantage's are all playing to big business all the time. This branch of the business appears to be running along in smooth, even groove and no changes are contemplated at present.

IN THE EAST.

Binghamton, N. Y.—Vaudeville will be played at the Lyric, formerly a moving picture house. Manager Hart, of the Armory Theatre, who is also general manager of the Crescent Theatre Co., lessees of the Armory and Lyric theatres in this city, has announced that the corporation will soon begin the erection of a chain of theatres in cities within a radius of one hundred miles of Binghamton, making ten in all when completed. These houses will be devoted to producing dramas, operas and vaudeville, and will be booked by the Klaw and Erlanger syndicate. The first theatre to be built will be located within sixty miles of this city and will cost \$30,000.

Watertown, N. Y.—Business at the Antique has been excellent and is increasing every week. C. P. Gilmore is booking the vaudeville and the Talking Machine Company, of Rochester, furnish licensed films. Manager Colburn will increase the number of acts in the near future and make

some slight changes and improvements. A new stage was recently laid by Stage-Manager Smith and two new drops have been purchased.

Elmira, N. Y.—There is a theatrical war on in this city. Closely following the announcement of Ira Vandemark, proprietor of the Happy Hour Theatre, that he was to erect a new theatre, to be known as the Orpheum, at the corner of Market street and Railroad, Edward Mosari, head of the Mosari Circuit, says he will build a new house at the corner of Market and Baldwin streets, to be one of the largest, if not the largest all around floor theatre, in the State, where he will play such attractions as occasions demand. Mr. Mosari further says that the new Elmiran Theatre here, erected a year ago, is to be leased to the Shuberts, in opposition to the Lyceum, the syndicate house. On top of all this comes the announcement that the Crescent Theatre Company, lessees of the Armory Theatre, Binghamton, have an option on a site here and expect to commence the erection of a theatre immediately.

Erie, Pa.—Erie is going to have another vaudeville and moving picture place of amusement. The big Casino Rink, at the corner of Tenth and Peach streets, has been leased by Mr. J. Connelly, of Elmira, N. Y., and he will proceed at once to build the building. Mr. Connelly has several vaudeville houses and has been anxious to get into Erie for some time. Extensive alterations will be necessary and a large force of carpenters are at work rushing things along. The building is 52 x 135 to an alley, and when completed will seat 2000 people.

Rochester, N. Y.—For a number of years Cook Opera House has been the home of vaudeville. The increased interest in vaudeville the last few years caused J. H. Moore, lessee of Cook's, to make more extensive plans for the season of 1908-1910, with the result that there is now in process of construction one of the finest vaudeville theatres in the country. The theatre is to be completed by Nov. 1 and shortly thereafter Mr. Moore will vacate the Cook and continue vaudeville at the new theatre. Mr. Moore's lease of the Cook has another year to run, but has not given out any plans as to the future of this theatre. Since the change in the policy of the National it is thought that Cook's may become the home of melodrama.

St. Carmel, Pa.—Majestic Moving pictures and illustrated songs all summer. Will become vaudeville house within the next few weeks and play the same all season. Booked by Mosari Circuit.

Janestown, Pa.—The Globe (J. G. Foley, mgr.): Reopened after extensive improvements 16. The stage and floor have been dropped 6 feet and a balcony put in. Thanks to the new Pennsylvania law, the smaller houses heretofore present curious effect. There has been less of no more inside space than seating space. The Globe is now booking from Gus Sun. The acts for the present will be here for the entire week, half of them going on in the afternoon and the other half in the evening. Thursdays will be the regular matinee.

Renovo, Pa.—Dreamland (J. J. McFadden, mgr.): Will be operated as a vaudeville house commencing Oct. 1. During the summer it was devoted to moving pictures, doing an excellent business. Family McCarthy and Albright, mgrs.: Will continue to run vaudeville. House was open all summer and business was reported as being good considering the warm weather. McCarthy and Albright will manage the theatre the coming season, as Mr. Detteling, their former manager, has resigned.

Meadville, Pa.—Lyceum (O. E. Schatz, prop.): H. A. Albright, mgr.: The stage has been widened 10 feet and all dressing-rooms have been put on the second floor. The seating capacity has been increased to 500 from 300; the ventilation and heating apparatus has been entirely rebuilt; the entire place has been repainted and new scenery has been installed. Change of programmes twice a week.

Springfield, Mass.—Poli's Theatre varies its policy slightly this fall, running the stock company to Oct. 2, instead of ending it before Labor Day. Vaudeville will then be resumed and continued for eight months. Manager Brown, who has succeeded Gordon Wrighter, looks for even a better fall season than usual, which is going some. Poli's has now no competition in the vaudeville field in Springfield. The citizens continue its successful policy of splitting the week between burlesque and melodrama, and has opened the season with large business. Manager Shea has brightened up the house this summer and made it more attractive in various ways.

Portland, Me.—The Congress (Emil H. Gault, mgr.): Will continue its strong offerings of vaudeville, and for a while continue to be the only place presenting screen pictures. Just why the bottom dropped out of the moving picture attraction here is not made quite plain. The Savoy, now closed about a year, still has its seats, etc., in the building, but nobody seems to "bibble." Dreamland (which appeared to be a money maker in its exclusive field) suddenly put up the shutters and the managers went to Lewiston. However, this will be materially changed soon, as Keith is to erect (just at the rear of his stage entrance on Preble Street) a small house, which will be exclusively for picture and musical numbers. The new theatre on Preble Street (just across from Keith's side entrance on that street) is going up fast. This is owned by the Fidelity Trust Company, and is being constructed with liberal capital, and many up-to-date features in fittings, dressing-rooms and decorations are promised. There seems to be some differences as to what the name will be, as it is about evenly divided between the Gaiety and the Boston. No management has so far been announced. Another new building on Forest Avenue has gone up. This is devoted to the roller skating pad, which is undergoing a successful revival here, and this makes the second to be running to get the overflow of the one opened last season and doing a land office business.

Dover, N. H.—The new vaudeville and moving picture house now being built for D. A. Gallagher, of Manchester, N. H., is expected to be ready to open about the middle of October, and will be called the Orpheum. Vaudeville, illustrated songs and moving pictures will be offered. D. A. Gallagher will be the manager.

Norwich, Conn.—The Auditorium is being managed this season by J. B. Shannon, its owner. Mr. Shedy having withdrawn from its management. This is the only vaudeville house in Norwich as it has been out in first-class condition by its owner and will book a good line of

acts with the best of moving pictures it is sure of good patronage.

Augusta, Vt.—Family Theatre will open 27 with vaudeville. Harry Knoblauch has established himself in New York offices to book the local family, together with Hasketon and Carbonade, which the Theatres control.

THE MIDDLE WEST.

Canton, O.—Orpheum (Sam and Murray, lessees): Fred Hilton, general manager of the Sun & Murray circuit, has charge of this house, succeeding H. L. Hamilton. Six vaudeville acts; licensed films. Majestic (M. E. Hanley, mgr.): Reports good business. Independent films and three vaudeville acts. Show (A. W. Abrams, mgr.): Four acts and licensed films. Business is good. Meyers Lake Park (H. B. Ritts, mgr.): Closed an exceedingly successful season 12.

Delaware, O.—Theatrical (Frost and Thorman, mgrs.): The outlook for this house was never better. With matinees, Wednesdays and Saturdays, and Gus Sun furnishing the attractions, the management look for the banner season of its existence. The Grand (Hutchinson and Swearingen, mgrs.): This house plays vaudeville the last two nights of every week, and having enlarged the seating capacity of the theatre by the addition of 100 opera chairs, the business outlook for the coming season is most flattering. The Star (Buchman and Shuler, mgrs.): This house plays vaudeville the last three nights of each week. The attractions are furnished by the White and Young circuit of Cleveland, and the success of the summer months makes the coming season's prospects the brightest in the history of the house.

Peoria, Ill.—Has one first-class vaudeville house, the Main Street Theatre, managed by E. C. Burroughs, which is booked in connection with the Keith and Victor and Orpheum circuits. There is a strong probability of Main Street having a ground floor building before commencement of next season.

Evansville, Ind.—The Grand has allied itself with the Orpheum circuit, under Martin Beck's general management and Ford Wasters as local manager, and vaudeville of six acts and full orchestra will be the order.

Fort Wayne, Ind.—Manager Frank E. Stender, of Temple of Vaudeville, has now one of the prettiest vaudeville houses in the State and says he is sure this season will surpass last season. Manager Stender has decided on leaving out illustrated songs and put on an extra act, a good added feature. Manager L. E. Hartman, of Lyric, who has just changed from all moving pictures to a part vaudeville house, reports that public is pleased with change and on amateur special nights he cannot take care of crowds.

St. Joseph, Mo.—Crystal (Fred Coonan, mgr.): Kept open continuously throughout summer and will continue its unbroken run into the fall season. Business very good. Alex Pantage recently bought control of the Crystal.

Wichita Falls, Kan.—Auditorium (H. B. Morris, mgr.): Commencing Sept. 6 this house became a vaudeville theatre, discontinuing repertory. Good business.

St. Louis, Mo.—Manager of the Crystal Theatre, Milwaukee, has sold his interests in that house to George Ira Adams, of Denver, Colo., who is interested in a string of houses in the West. Mr. Winter will go to Florida for a year, accompanied by his aged parents.

Richmond, Ind.—Murray Theatre, being built by O. G. Murray, manager of the New Phillips, will be completed in October, and is to be used for vaudeville purposes exclusively.

Mau Claire, Wis.—The Orpheum is being rushed to completion very fast. E. L. Dowling is the manager and the opening will be Oct. 4.

THE NORTHWEST.

Duluth, Minn.—Bijou Opera House: Just finished improvements on the building; balcony seating capacity has been increased by about 400, making a seating capacity of about 1200. This is in the Sullivan and Considine Circuit. There are rumors regarding the probability of one of the Orpheum Circuit houses being established here. Several men have been here to look over the available building sites, but nothing definite has been done as yet.

Lincoln, Neb.—A new vaudeville house will be constructed from the amusement hall known as Wonderland by the Acme Amusement Company. Popular prices and two vaudeville performances a night will prevail.

Lincoln, Neb.—Will have better bills in the vaudeville line this season than ever before. From "two shows a night" to "advanced," and thence to the Orpheum Circuit, has been the local history. The Acme Amusement Company, which controls the house, turns it over to the Orpheum Circuit for complete control, and the house formerly the Majestic will be known as the Orpheum. Vaudeville is immensely popular here and the venture will undoubtedly be as successful as preceding improvements have been.

Winona, Minn.—Mot and Roemer will open a vaudeville house at No. 75 West Third Street about Nov. 1.

Ann Arbor, Mich.—Majestic (Arthur Lane, mgr.): Will open season 27 with a good bill.

THE SOUTH.

Augusta, Ga.—Grand (Harry Bernstein, mgr.) has a line of line of attractions booked. Well's Bijou: New theatre, opened 6, is one of the most beautiful vaudeville houses in the South, with a capacity of 1500; it is in the Keith Circuit and is under the management of Harry Bernstein. Superba (Dandy Bros., owners; Felix Luck, mgr.): Being remodeled and its seating capacity increased to 550; will be devoted to vaudeville, opening 27; booked by Sullivan and Considine.

Birmingham, Ala.—There will be a new vaudeville house in this city the coming season. The Hippodrome has been remodeled and converted into a theatre. The new house will present continuous vaudeville. The Hippodrome has a seating capacity of 1500 and is very handsomely fitted up. It has the largest stage in the South. The new house will be under the management of E. P. Lyons. The Majestic will reopen in a few weeks under the management of O. F. Gould, who made such a success of the house last season.

Lexington, Ky.—Majestic has been closed since Aug. 15 as a vaudeville house, being used solely as motion picture house. Will open again under the Morris Circuit. Manager Ramsey, of the Hippodrome, has secured the Casino at Memphis, making a chain of five vaudeville

(Continued on page 40.)

AMERICAN ARTISTS ABROAD

SIXTH CONTRIBUTION ON THE EXPERIENCES OF AMERICAN PLAYERS IN FOREIGN LANDS.

The Great Raymond Writes an Interesting Letter to "The Mirror" from South America, Where He is Touring With His Company—Other Letters to Follow.

BUENOS AIRES, ARGENTINA REP.

"After a most tempestuous passage on board the 'Oteri' we arrived at Colon, Panama. Colon is a strangely situated Western mining camp. It is a busy little city of wooden buildings, with numerous stone, frame and cement structures in progress of erection. It boasts of five hotels, one, the Imperial, is a large three-story frame structure of recent erection, well suited to the needs of the Tropics. All rooms here are large windows opening on the broad porch, that run around three sides of the entire building. The doors are huge lattice affairs that afford ample ventilation. The beds are white metal arrangements, resembling hospital cots. All beds have huge mosquito nets, which the 'traveler' if he be wise, will very carefully 'tuck in' all around the mattress of his bed. This precaution will avoid the useless expenditure of a choice lot of profanity later on.

The Canal Zone is a revelation, a wonderland of rapid construction, an object lesson in engineering. Any American that can cross the isthmus of Panama, without a great big feeling of pride, isn't worthy of our Uncle Sammy. The theatre in Colon (may the good Lord forgive me for calling it such) is a square barn of a place with a balcony running around three sides, seated with rough plus benches, building (sometimes) two hundred people. The lower floor is furnished with three hundred chairs like those used in the kitchen scene in 'Way Down East'. Some of these chairs are quite solid enough to sit on, if one doesn't wiggle about or laugh too hard.

"The stage (?) a most meagre affair, with the worst dilapidated set of scenery I've ever seen, and that's going some. The dressing rooms are 12 x 15 feet (both of them). Large families of assorted colors live on the floor above, and by the courtesy of the landlord stretch ropes from balcony to balcony and hang their laundry out to dry during the day.

"At night the back stairways swarm with peeping Toms, who frequently tear the curtains from the windows with long sticks. This causes much annoyance, as the lights are so hot that to close the windows would mean suffocation. The first night we soundly thrashed two back niggers, and put the rest of the peepers to flight with patent tin extinguishers. Six native police stood guard during the balance of our engagement in this gorgeous playhouse.

"We paid \$40, gold, per night rental; license, \$20 daily; advertising, \$35; municipal tax, \$15 per night.

"Out baggage, coming from Santiago and Kingston, was held four days by the Panamanian authorities for fumigation and customs inspection. When it was finally landed at the theatre my stage carpenter and property men discovered that everything of metal was corroded or rusted. Many tools and pieces of apparatus, much of the silk plush draperies and many of the costumes completely ruined. A steady down pour of rain further added to our pleasure, nine days out of eleven spent in Colon, in spite of which business was big.

"The Panamanian Government is happily receiving estimates for a new theatre to seat sixteen hundred, so the trials of the Tropical trouper hereabout will be somewhat lessened.

"The (American colony settlement) Cristobal, adjoining Colon, is an idyllic spot, great trees meet in beautiful foliage over broad avenues, neatly kept lawns, pretty cottages and gorgeous flower gardens of tropical plants make this sanitary and admirably governed little city a most charming place. Cristobal is delightfully situated, overlooking a beautiful bay. The Y. M. C. A. here is a revelation. All the best magazines and periodicals from home, are on file. Concerts and dances are frequently given in the spacious hall. An admirably conducted restaurant provides meals for 35 cents that couldn't be equalled in New York for double that amount.

"Occasionally concert companies are brought from the States. We met Le Brage, the clever Lyceum entertainer and his concert company in Cristobal, Panama. He is a wonderfully versatile musician, his violin and banjo work being especially good. He arranged for the Y. M. C. A. a splendid my heavy illusions and vaudeville acts direct to Panama. We made a remarkable record for a magic show, opening in Cristobal on Monday night, we took the 12.30 train after the show. Most of the baggage and my stage manager, with two of my company, going to Culebra, our first town, after Cristobal. We played a 10 o'clock matinee at Gorgona, took the 1 o'clock train for Empire, gave a 3 o'clock matinee; took the 7.40 train after dinner and 9.15 appeared in Culebra, this was Thanksgiving Day. Three shows in three towns, three different programmes.

"We arrived in El Ciudad del Panama, and next day proceeded to prepare for our opening in the Metropolitan, which is some better than the theatre in Colon. The Metropolitan seats about six hundred, and costs \$125 a night, complete, with a barroom and symphony orchestra of six musicians.

"This delightful place of amusement is practically out of the running now, as the Panamanian Government have recently completed a beautiful little playhouse of Moorish design—that is, a veritable gem. This has a seating capacity of nine hundred, and is now procurable from the municipality on very reasonable terms. After a very successful engagement in Panama we sailed for the port of Callao, Ecuador, where we were unable to land, however, on account of yellow fever and a sudden epidemic of the bubonic plague.

"Returning to Panama we prepared to sail down the east coast. I made good use of three days layoff here, and had a fine alligator hunt with Captain George R. Stanton, chief of the local police. Captain Stanton was formerly 'King of the Cowboys' with 'Buffalo Bill'. Alligator shooting is quite a trick. I succeeded, however, the second day in shooting two three-foot 'gators and captured three young parrots. We sailed from Colon to Port Union, Costa Rica, from whence we journeyed by rail through a most picturesque country to San Jose, the capital, a beautiful city of purely Spanish type,

which we found both lively and interesting. Here is located the most elaborate theatre in all Central America. A beautiful playhouse of white marble, built by the Government, costing \$4,000,000, gold. The orchestra here is furnished by the Government, and consists of twenty pieces, principally string. We played, three nights to capacity at grand opera prices.

"We returned to Colon by tramp steamer, barely large enough to accommodate our sixteen people, scenery, baggage and our fellow passengers. "Once more we are at sea, this time on board the good ship 'Atrato' (Royal mail) bound for Port Colombia, the principal seaport of the United States of Colombia, en route to Barranquilla, Colombia, twenty-six miles inland. There is quite a merry crowd on board, principally English and German. The second day out we discovered on board a Spanish Zarzuela company (small dramatic and opera company) and the agent of an Italian vaudeville and cinematograph show, all bound for Barranquilla.

"Our opening performance was a glorious success, and the following morning we sent telegrams to the American Minister at Bogota, the capital, and a two-hundred-word telegraphic petition to President Reyes, signed by forty-two of the most influential men in Barranquilla, headed by the Governor of the State and the presidents of the four wealthiest banks in Colombia, asking that my baggage be allowed to enter and leave free of all costs. This brought the desired result. President Reyes suspended the law temporarily and the Governor furnished us with his military band of fifty pieces. We played to packed houses, and our victory was complete.

"From here we journeyed to Bogota, the capital of El Republica Colombia. Encountering enough haps, mishaps and perhaps to turn our hair to silvery gray. The which shall be penned in my next letter." MAURICE F. RAYMOND.

VAUDEVILLE SONG FEATURES.

Musical Selections That Proved Popular With Audiences.

Muriel Window (American) scored a goodly sized hit in second position, her singing being thoroughly enjoyed by those present, although a majority of the audience were late comers. She rendered "What's the Use of Moonlight When There's No One 'Round to Love." "The Glow Worm," and "Coming Thru the Rye." The last named is a bit passé, but the audience seemed to enjoy it the most of all and Miss Window sang it exceedingly well. Her yellow

absence of about a year and the Fifth Avenue audiences enjoyed his work to the utmost. In fact, it is seldom that an artist with such a delightfully pleasing assurance and manner appears before us, and the methods of Mr. Whelan are so unique and so well sustained that he is an artist in a class by himself. His entrance and his exit are both exceptionally artistic and his work throughout has the earmarks of real acting of the higher order. His selections included "Oh, Lord, If You Can't Help Me, for Goodness Sake Won't You Help That Bear," an impression of Caruso rendering "La Donna Mobilia," an impersonation of Bert Williams singing "Nobody," "I'm a Business Man" (a capital Yiddish comic number), an impression of Albert Chevalier singing "My Old Dutch," and of Harry Lauder singing "I Love a Lassie." He closed with the same whistling melody he opened with, the house joining him on the second chorus, and then being encored by Mr. Whelan. He also rendered a couple of selections upon his one-stringed cigar box instrument.

"The Fadettes (Fifth Avenue) repeated some more of the hits they have always been making at this as well as at other houses since Caroline B. Nichols first presented this unexcelled organization to the metropolis. They played Paul Link's "Kwang Han," a most striking and tuneful Chinese march; Thomas's overture, "Raymond"; Gillet's "Gayotte Entr' Acte," and the close with the "Musicians' Strike," which has always won favor as a bit of comedy. It is too bad that they are not to hold over for another week.

Fisher and Barr (Keith and Proctor's 125th Street) were well liked in their singing and dancing comedy act in one. They rendered "When the Harvest Moon is Shining," "Down Where the Watermelons Grow," and "Was I a Fool?" One of the team works in blackface, the other in white. The eccentric dancing was not particularly strong.

Lentiner and Wilson (Keith and Proctor's 125th Street) are a colored team, man and woman, who do a good singing and dancing act, which was well liked. Their songs were "If You Try to Lead a Good Life," "Oh, Honey, Won't You Play That Rag!" and "Way Down in Carolina." The costuming of the woman was pretty and appropriate.

Daphne Pollard (Plaza Music Hall) rendered "Oh, What I Know About You," "Good-By, Molly Brown," and "The Lambeth Walk," making the usual hit she always does.

MEETING OF BOARD OF TRADE.

The Booking Agents' Board of Trade held a meeting at Lyric Hall last Tuesday night, Sept.



Mr. and Mrs. Will Creamy.

The accompanying photo is of Mr. and Mrs. Will Creamy (Blanche Dayne) in their touring automobile. The noted character actor and ad-

thor takes much pleasure in his auto trips, and is joined in these by his wife and usually a party of congenial souls.

colored ankle length dress was most becoming and she made a very pretty picture.

Heenan and Miller (American) sang "Shine on, Harvest Moon," "I Used to Be Afraid to Go Home in the Dark, but Now I'm Afraid to Go Home at All," and "Take Me Out for a Joy Ride," while they used a medley of popular airs for their dances, which were applauded most generously.

Clifford and Burke (Fifth Avenue) were strong features in the seventh position, and their comedy, singing, talking and dancing act was enjoyed from start to finish. They sang "You Ain't Talkin' to Me," and did their restaurant scene, which was received with great gusto of laughter. The eccentric and comic step dancing of both made a decided hit.

Mae Melville and Robert Higgins (Colonial) were a screaming hit in their broad comedy act and laughter was incessant during their appearances. The execrably funny make-up and costuming of both and the thoroughly amusing lines made their offering one of the funniest of the week's presentations. The song "Over on the Jersey Side," was well liked and caused many extra laughs.

H. Meyer (Colonial) opened with the song formerly sung by Ralph Herz, "Very Well Then," (or some such title), the number being well received. His grand opera burlesque, at the piano, was as funny as ever, and his chicken imitation closed his act strongly. Nat Willis (Colonial) has a lot of new material in addition to much that had been heard before, and as a consequence he was one huge hit. Nat has a way all his own and few comedians can put the same style of matter over that he can. He deserves his success. First, he is original and steals nobody's business or mannerisms. Second, he is a born comedian, and, lastly, because he always has something new to offer. His songs, "I'd Like to Go Halves on This," "Not So as You Could Notice It," and parodies on "Many Brave Hearts Are Asleep in the Deep," and "Loneliness."

Natalie and Aurie Dagwell (Fifth Avenue) sang in fifth position at that house last week and their "Historic Circle of Songs" was received with every sign of favor. The Colonial, Civil War and modern periods were each creditably represented in music as well as in costume. Their last song, "She's a Sweet, Pretty Girl of To-day," won favor. Albert Whelan returned to the metropolis after

A CRITICAL REVIEW

COMMENTS UPON DRAMATIC, ACROBATIC, COMEDY AND OTHER OFFERINGS.

Edward Ables Again Seen in Self Defence—The Divine Myrna Improves in Her Dividing—Suggestions and Criticisms on Other Acts in Big and Little Houses.

Snyder and Buckley (American) opened after the intermission, and their musical and comedy act was a strong feature of the bill. The different instruments played upon, the electric cat fight with the prop cats, the miniature mechanical minstrel show, and the many absurdities of the act make it the hit it is.

James J. Morton (American) was forced to close the bill at that house, a position that few players or acts can hold with any success. He certainly did it. When he came on and during the first few minutes of his opening many arose and proceeded to walk out, but in another moment the tables turned and it was one continual roar of laughter, many persons being seen to return to their seats on Wednesday night. His act has much that is new and much that is old, but old or new it seemed to make but little difference, for everything went.

Maud Rogers's Simian actors in A Night in a Monkey Music Hall were a welcome offering at the Colonial, where the act was received with every sign of favor. The different monkey pantomimists, from the leader of the monkey orchestra to the actors upon the miniature stage, were all screamingly funny and cleverly trained.

Edward Ables and company (Colonial) were seen in George Broadhurst's dramatic playlet, Self-Defense. Frank J. Woods is now playing the part of the District Attorney, while Selmar Romaine is portraying the role of the Assistant District Attorney. Both of these actors were advantageously cast, and each gave a good performance on Wednesday afternoon. Mr. Ables as the dumb Italian boy has greatly improved in his work since he was last seen in town, his pantomimic work being of a much higher order than before. If he improves at this rate he will soon rate as good a player as he does as a regular actor. And that is saying much.

Joe Deming and company (American) were seen in Pearl Allen's farce, The Traveling Man, the show being quite as well received as hitherto. Helen Irwin was the Phoebe Snow, Arthur Pierce the newswoman, William McAvoy the brakeman, Fred Jackson the porter, and Joe Deming the traveler. The fast comedy went with a rush, and laughter was constant throughout the action.

Maudie Hall, Carleton Macy and company (American) repeated their former hits in The Maggie and the Jay, and the work of both of the "stars" was received with every show of favor. The woman playing the part of the old maid sister is not programmed, although she is deserving of a line of praise.

The Divine Myrna (American) has greatly improved in her diving, and on Wednesday night she scored an emphatic hit. She looked much better than when she first appeared, and her work now rivals that of Annette Kellermann. The two sisters again assisted.

Myrtle Byrne and company opened the Fifth Avenue bill, and the expert shooting of Miss Byrne made a decided hit, considering the position. Much of her work is quite ordinary, while much is quite the reverse.

Violet Black and company (Fifth Avenue) were seen in their exceedingly clever playlet, In the Subway, which is from the pen of Edgar Allen Woolf. The scene is one of the most novel and most cleverly constructed now being shown upon the vaudeville stage, while the sketch itself is one long laugh from start to finish. The plot is original in theme, and the dialogue is rapid and to the point. Miss Black gave a performance on Tuesday afternoon that is deserving of the highest commendation. Her conception of the role of the flustered and excited girl who had "started from home with only 6 cents" is so natural as to be almost pathetic and so lifelike as to be screamingly funny. She did not grasp the many opportunities presented to her in a good part, for which—our thanks, Eugene Keith was exceptionally good, as the tickler, chopper, his make-up being particularly effective. Cameron Clemons as Stephen Hilton was most acceptable, and he worked along legitimate lines. Byron Marsh as the ticket seller and George Milner (we suspect a double) as Clarence filled the parts commendably. It is to be hoped that the act will be held in town indefinitely.

Sam Barton (Keith and Proctor's 125th Street) offered his tramp comedy bicycle and unicycle act. His entrance in a tiny automobile amusing, and won favor from the start. On Wednesday night he was a decided hit.

Pauline continued a big hit at the Plaza last week, his second act at that house, where the comedy element in his act as well as the stage experiments in hypnotism upon his many subjects continued to mystify his audiences as much as ever.

Wilfred Clarke and company presented their always humorous sketch, What Will Happen Next, at the Plaza, where the playlet made the same big hit it always has. In the cast were: Mr. Clarke, Grace Meinken, Archie Gillies, and Eleanor De Mott.

Al Fields and Dave Lewis were again a "riot" this time at the Plaza, where The Mystery of a Hanover Cab made the same big hit the skit has since its first presentation. Few comedians can equal this team for sheer laugh-producing ability, and few win a house as rapidly.

Lind, the female impersonator (Plaza), offered a French singing and dancing specialty, a French dance number, and his first presentation of The Dream of the Fire Season. On Monday night they had trouble with the curtain, which somewhat marred his act. Otherwise he was well liked and roundly applauded.

Roland Travers in his sleight of hand and illusion act scored with the patrons of the Plaza Music Hall, and his impersonation of Chang Ling Foo was appreciated for its full worth.

KEATON'S CONTINUED SUCCESS.

The Keatons (Joe, Myra, Buster, Lonnie, and Jingles) are continuing their line of hits wherever they are appearing. In Montreal at Bennett's they were an unusual hit last week. Next they will play Keith and Proctor's Fifth Avenue, this being their first appearance in New York in years. Buster is now sixteen, and the kindly children's society allows him to act. The week of Oct. 11 they will play Keith's, Boston.

CIRCUMSTANTIAL EVIDENCE CO.

Harriett Armstrong's Circumstantial Evidence company, No. 1, now playing over the Orpheum circuit, is composed of the following players: Frederick Webber, George Schaeffer, Royale Thayer, John J. Williams, John R. Newman, William Lambert, Fred Spencer, Charles Pearson, Jesse Williamson, Daniel Roach, Albert Wilson and Fred Turner.

CINDERELLA TO GO OUT.

Ed Rice's vaudeville production of Cinderella, which was produced at the Fifth Avenue Theatre last Winter, will go out in October with George Fortescue featured. It will have an entire new company, and the skit has been entirely revised.

WILL EXCHANGE ACTS.

The Hippodrome, it is announced, will exchange acts with Schumann's Circus, in Berlin, Germany, the coming season. The Siegfried-Silbon Troupe of aerialists from Ringling Brothers' Circus will make an early appearance at the German amusement resort and the Right Bonhairs, rising performers, will be seen at the New York circus hall.

REGAINING HIS SIGHT.

John P. Brace, who had one of his eyes pierced by a pin several months ago, is rapidly regaining his sight and is now playing with success in the far South.

MINSTRELSY OF THE PAST.

A BRIEF GLIMPSE INTO THE DAYS OF
EARLY BLACK-FACE ENTERTAINMENTS.

Edward Le Roy Rice Author of "Monarchs of Minstrelsy," Etc., Contributes an Interesting Article—Unique Picture of Charles Frohman.



Photo Henry W. Reeves, Williston, N. W.
Charles Frohman.

Sept. 19 past celebrated two important anniversaries in the realm of minstrelsy. On that date, fifty years ago, Dan Emmett produced "Daddy" Rice, a "walk around" for Bryant's Minstrels, then located at Mechanics' Hall, 472 Broadway, New York city. Exactly one year later, Sept. 19, 1860—"Daddy" Rice, famous the world over as "Jim Crow," breathed his last also in New York city. The dancing and singing of "Jim Crow," by Rice, and the giving to the world of "I Wish I Was in Dixie," by the late lamented "Dan," Emmett, were events not only in minstrelsy, but in our country's history as well; not so much so, perhaps, as the signing of the Declaration of Independence nor the battle of Gettysburg. Nevertheless both Thomas D. Rice and Daniel Decatur Emmett have become immortal as the authors of their respective compositions.

The lives of these men were practically contemporaneous. Rice was Emmett's senior by seven years, but Emmett's first appearance and the initial performance of "Jim Crow" were about the same time, though Rice was a very ordinary actor for about three years prior to his big hit as the decrepit old darkey of song and story.

Probably no one actually and solely a black-face performer was so little identified with minstrelsy as "Daddy" Rice. With the exception of his appearances at Charles White's old Madison, New York city, and one engagement with Woods' Minstrels, in the '50s, his entire professional career of nearly thirty years was spent almost exclusively with dramatic organizations of the highest class, where he delighted thousands.

Emmett, on the other hand, having a few intermittent circus engagements in the '40s, was a minstrel pure and simple. It is needless to repeat, I suppose, what virtually everybody knows, that Emmett was one of the four members who composed the first minstrel organization in 1846. Emmett lived to see minstrelsy in its many phases, from the original four to the famous "40's," the various "Cambells," the multitudinous "Christys," Cal. Wagner's "Pon-tones," Sam Sharpley's "Ironclads," Haverly's "Mastodons," Hookey and Emerson's "Megatherians," and "Mike" Leavitt's "Gigantones." He saw them all.

"Daddy" Rice died a few months before war was declared, while it was not until after the cessation of hostilities that minstrelsy enjoyed its greatest prosperity. In my forthcoming volume, "Monarchs of Minstrelsy," I will give the lives and careers of the men who have made minstrelsy an institution; all the prominent comedians, singers, dancers, managers and other executives, as well as famous musicians, will be represented; every decade, including the prominent performers of to-day. A great feature will be the photographs, of which there will be several hundred. Minstrel first parts from 1847 to date will be reproduced.

Many men in other branches of the profession have been identified with minstrelsy or blacked their faces some time in their careers. Some of the prominent ones living to-day who will receive mention in my book are Francis Wilson, Joseph Murphy, James T. Powers, Otto Skinner, Charles Daniel and Gustavus Frohman, Willie Collier, Chaucer Olcott, Andrew Mack, John C. Rice, Ed Rosenbaum, Dan Collier, George Marion, William H. Crane, Robert McWade, and many others.

The photograph here shown and never before reproduced in print is that of Charles Frohman, taken in England in 1880, while a member of Jack Haverly's famous Mastodons.

EDWARD LE ROY RICE.

CREAMER'S UNIQUE SOUVENIR.

Tom Creamer, of the Murray Hill Theatre, is sending out a unique and most useful souvenir in the form of a wheel which gives the consecutive routings of all of the burlesque attractions playing the Eastern wheel. This is a card with the cities on the wheel on an outer circle and the attractions on an inner circle, which, when revolved, brings the attractions opposite the respective towns which each is playing in rotation.

PENCILLED PATTERN.

One failure covers a multitude of hits. Headliners for this week (with apologies)—Brooklyn: Dr. Cook. New York: "Hank" Hudson and "Bob" Fulton.

The directory in the lower hall of the Long Acre Building, with such names as Collins, Casey, Hennessy, Rooney, Plunkett, Shea, and O'Brien, looks like the roll call of the Knights of Columbus.

No, Constant Reader, the Blacklist does not consist entirely of colored acts. (Help! Help!)

Robert B. Kegeris and Company, the act that was used as a curtain raiser to Billy at Daly's, is one of the features at the Orpheum Theatre, Brooklyn, this week. Booked by Edward S. Keller.

The Long Acre Building is all decked out in gay colors in honor of the Hudson-Fulton celebration, which caused an actor to remark that "Somebody must have paid their rent."

Vaudeville Dictionary: "Act in One"—A time-killer while the stage is being set. "Op-er-ation"—Something that gives an actor a chance to demand what he's worth. "Agent"—A hard-working man who sometimes gets paid for his labor.

The Four Happy Whelans, a new act in these parts, is doing very well, having been booked for twenty weeks after their first showing.

You don't have to be an actor to go into vaudeville.

There ought to be a good chance nowadays for young men in the grocery, butcher and tailoring business, so many persons having quit them to become managers of vaudeville houses. And they "report" on acts, too.

Why do so many good actors think they are authors, also?

You can't get away from the fact that vaudeville audiences are getting wiser every day, as very few of them "fall" for the "all-join-in-the-chorus" stuff.

Now that the barber shop has moved, leaving the store in the lobby of the Long Acre Building vacant, some enterprising agent ought to lease it to show his acts to the United managers upstairs.

B. A. Roife has taken the office lately vacated by Pat Rooney, Inc., on the fifth floor of the Long Acre Building.

McIntyre and Heath are starring in a show called in Hayti, and Yorke and Adams have out in Africa. There are still a few more countries left; step up, gentlemen.

The British Guards Band, with Carl E. Carleton directing, are going in vaudeville. The Bama Girls from The Broken Idol, staged by Gus Sholke, also open up soon. Alf T. Wilson, who is also handling Cherish Simpson, is booking them.

Now that the baseball pennant race is decided the theatrical business can settle down to a hard winter's work.

Joe Leg is booking the Opera House in Summit, N. J.

Raymond A. Browne is a busy man these days, as personal representative of Maurice Shapiro. He says business was never better and all the songs the house has are great.

There may be a few stars Low Fields forgot to sign for his Winter review, but it's doubtful. So far he has Joe Welch, Al. Leeb, Stella Mayhew, Elsie Fay, Charles Robinson, and a few more. That's going to be some show.

Cheer up, you can't work all the time.

At a burlesque show in one of the local houses, the principal comedian was on the stage quite steadily during the first part of the show. A man in the audience was not very pleased with this and loudly remarked, "Gee, this guy must own the show; he's been on since the curtain went up."

There's one consolation anyway; moving pictures seldom take an encore.

THOMAS J. GRAY.

ACT PASSED INSPECTION.

Louis Wesley and Teddy Barron went on at the Crescent Theatre, Brooklyn, last Sunday night with the critical eyes of four detectives leveled upon them. The laws governing Sunday "concerts" in Brooklyn are strictly observed at Percy Williams' Crescent Theatre, and after the matinee performance Wesley and Barron were told that they would have to "cut out" their amusing burdy-gurdy song. So out went the burdy-gurdy number at the night show. But the boys, despite their handcuffs, more than made good with their other original songs and their new march song, "Every Day," was received with tumultuous applause.

WANT DR. COOK IN VAUDEVILLE.

The many offers to Dr. Cook, discoverer of the North Pole, are on the increase. One is reported to have come from the Shuberts, who, it is alleged, have offered him \$10,000 for two lectures to be delivered at the Hippodrome, and the other comes from William Morris, Inc., who wants the explorer for a tour.

CARRIE CLARKE WARD OPENS.

Carrie Clarke Ward produced a new act, entitled "The Cook Lady," at the Columbia Theatre, Brooklyn, last Thursday afternoon. The following players appeared in support of her: De Witt Phillips, Stella Raxson, and Mary Ann Fargen.

A CYCLISTS SUIT.

Mr. Rosenthal, of Grand Rapids, has begun suit against Ge. Dora, another cyclist, for infringement of the Rosenthal patents on a hollow lattice cyclists globe. This globe was first used on the stage by Rosenthal, he claims, and his partner under the team name of Rose and Lemon.

THE USE OF UNION

J. C. NUGENT WRITES A THIRD ARTICLE
UPON THE VAUDEVILLE BUSINESS.

The Relationship Between the Manager, the Agent and the Performer—Functions of the Producer Not Those of the Manager—Abuses of Percentages.

Vaudeville is an intricate machine of many wheels. These wheels revolve in different directions, but to the same end, and the whole machine of American vaudeville will be successful as each separate wheel stays on its own axle and does its own work. The motive power is the law of supply and demand. This regulates all those concerns and is not regulated by those concerned. The performer will always use every effort to demand and command the highest salary obtainable. This is but just and right. Should he accept less than his act is worth it is unfair to other and more worthy performers. The manager, on the other hand, will and must always obtain acts for the very smallest price possible. This also is right and just, as it is his duty to give to the public as much as possible for the money. Here we have the two wheels working apparently against each other, but still both in direct accordance with the law which governs both.

A third wheel is the agent, the distributor, and the agent is necessary and successful according as he is a just barometer of values and misrepresents nothing to either contracting party.

There are other complicating wheels, amongst which is that portion of the press, which is devoted to our business, and which, in time, is ultimately successful so far as it is true to its duty to the public.

In another article I have avowed my disbelief in the justice of policy of any organization of vaudeville performers attempting to own theatres or agencies or stock in either. I meant, of course, going into such enterprises as an organization with official sanction. There is no reason why an individual performer or a number of them may not own or operate theatres or cheese factories, should they so desire. The point is that when their interests as managers or stockholders become predominant over their interests as performers they and their interests become a menace to the organization, which logically cannot concern itself with any business but the performer's business, which is the work on the stage and its pay and the conditions under which it is performed. Performers should own their own enterprises with no doubt, but their own enterprises are manifestly their own acts, their own scenery, their own costumes and anything else that is their own, and which they contribute to the business. If the theatres were their own enterprises they would not be hesitating to sell them. The money which built the theatres themselves, in the majority of cases, has come from sources entirely out of the theatrical business.

Now, while this rule of the performer's wheel, acting on its own axle and tending to its own legitimate business of playing and demanding its own legitimate protection in that capacity, instead of trying to secure same by deserting its legitimate object and attempting to invade another department of the business, appears to those who feel an amiable on the part of performers in this direction, it should also be remembered that what is sauce for the goose is sauce for the gander. The managers who invade the performers' field by owning and producing special acts of the manufactured or amateur or exclusively controlled "brand" violate the same principle of departing from their logical function of managing, and work a distinct injustice to the great army of actors who are struggling for their own under the impartial law of competition.

A still more disturbing influence in maintaining the exact scale of justice is the agent who owns and controls exclusively a number of acts; not representing a clientele of acts in the legitimate way, but actually owning outright a number of acts which he necessarily must advance in preference to those which should be legitimately and equally in the field of open competition. Under the competitive system if each wheel of the machine kept religiously to its own territory, the present system of vaudeville is well nigh as perfect as a human institution can be, and in view of the recent growth of the business it is well nigh marvellous, despite the insistent calamity howling of those who are always eager to readjust the universe.

It is the abuses of the system which cause whatever trouble and injustice now exist. A number of performers owning or being interested in theatres cannot in the nature of things view the other theatres impartially, and in making deductions and concessions for those in which they are interested and inducing or trying to induce, morally or by example, other performers to do likewise, meet the general scheme and scale of salaries. The agency which owns stock in theatres cannot be fair to those theatres in which it is not interested, and the agent who owns and promotes acts of his own will force the acts which he does not own into the background, thereby depriving both the public and the managers of much meritorious material.

The abuse of over-percentage paying should not be taken so to heart by the performers, as it cannot be charged excepting where the performer is willing to pay it, and whenever a percentage is charged in excess of justice it is the manager and not the performer who loses it. When the manager wakes up to the fact that it is he and he only who pays the bill where more percentage is paid for the handling of the goods than the transaction is actually worth, then the matter of excessive percentage for booking will regulate itself. American vaudeville has mostly to contend with that unthinking and distinctively American policy which believes in the motto: "Get it while it is hot"; and the prevention of ruin which this short-sighted policy may cause is not in the hands of individual performers. It can only be averted by those far-seeing and powerful ones, if such there be, who stand at the head of the managerial ranks of vaudeville and are conscientious in their desire to conserve its future.

J. C. NUGENT.

TEXAS GUINAN FEATURED.

Texas Guinan, formerly prominent in the Fluke Jangle company, and similar musical attractions and lately a feature in vaudeville, has signed for the prima donna role in The Gay Musician which Katherine Tennill will take on. Miss Guinan's act will open her vaudeville time shortly.

BERT AND LOTTIE WALTON.



Bert and Lottie Walton are meeting with unqualified success in their acrobatic, comedy dancing act in the houses of William Morris, Inc., and they are a big hit at every performance. Their roller skating dance at the Bush of their act is a big feature, and they are recalled at every performance many times. There's a one act that is deserving of the time it is receiving.

VAUDEVILLE OUTLOOK.

(Continued from page 37.)

houses, including Charleston, Portsmouth, Huntington, Memphis, and Lexington, all called the Hippodrome.

Montgomery, Ala.—Majestic Amusement Company, incorporated for \$10,000, paid up capital, B. J. Chambers president, Karl Hobbet, general manager, W. K. Couch manager, have leased McDonald Opera House and will make extensive improvements, renovating and redecorating same, which will make the Majestic one of the most attractive vaudeville houses in the South. Will be in the Interstate Amusement Company Circuit. B. F. Muckenfus looking agent, Chicago.

Nashville, Tenn.—The Lyric, open-air vaudeville theatre, has had such splendid patronage during the Summer that its management is having a building on Fifth avenue remodelled for the Winter season. The theatre when completed will seat about 1400.

Columbia, S. C.—The Lyric has been taken by Jake Wells and added to his circuit. It will be entirely renovated, and its seating capacity enlarged. F. W. Rockefeller will continue as manager. The Grand, under management of Carl Haverport, will continue as a popular vaudeville house.

San Antonio, Tex.—The Star (Messrs. Wyler and Kennedy, mgrs.): Making extensive improvements. The stage will be enlarged to 20 x 35 feet; new dressing-rooms will be built to the number of eight; will have a greenroom and lock room; the arch on the stage will be raised to the height of 30 feet; more seats will be provided, making the capacity 700. Expect to run four acts, and will add an orchestra of several pieces. Business has been good all Summer, and they look for a record business this Fall. Superior (Giebig and Hurlbutt, mgrs.): Has been running one act during the Summer. Expect to run four acts. Illustrated songs and moving pictures. Alrdome (Ross Combest, mgr.): Will run until cold weather. On Sundays theatre will not hold the people, and can seat 1,500. Hills have been fairly good. The Royal will have a new manager this Fall, but up to the present cannot find out the name of the manager or his plans. Opened 12.

Charles E. Sassen opened the Majestic Theatre, in Waco, Tex., Sept. 6, with high class vaudeville and moving pictures, using two double turns, two singles, illustrated songs and pictures. The house has been thoroughly overhauled, redecorated and repainted and several new features have been added for the comfort of the patrons. The Hodkins Circuit, of Joliet, Mo., and Chicago, have the exclusive bookings for the Majestic. Mr. Sassen has been appointed by Mr. Hodkins as a Texas representative of the Hodkins Circuit and will look after his interests in Texas the coming season.

L. H. Ramsey, of Lexington, Ky., secretary of the National Vaudeville Association, has taken over the Casino Theatre, Memphis, Tenn., and has changed its name to the Hippodrome. The house will be run in conjunction with the Gus Sun Circuit. Popular prices will prevail, and a local booking office in Memphis will be established, with E. C. Beatty, from Springfield, O., and Charles Long, from Chicago, in charge. Havana, Cuba.—Moulin Rouge is being materially improved in appearance and opens within a few nights with Chieffo as the leading attraction. Alhambras, with the usual bill, is drawing paying audiences.

A BIG FIND.

Signor Wachtler, of the Nylo Arena, has discovered what he considers a remarkable quartette of girls. They are at present divided into two teams of two girls each. Vachman and Gross are in one team and Butcher and Gross in the other. The two Gross girls are sisters, who have just recently passed the legal age for stage appearance, and the signor believes that they will prove a remarkable hit when they get into town. He intends making a quartette of the two double acts. Vachman and Gross played the Columbia, New Rochelle, N. Y., the week of Sept. 13, and Butcher and Gross played Coburn and Troy, N. Y., the same week.

ALFRED LATELL'S HIT.

Alfred Latell is a continued big hit with Eddie Fox's production now on tour. Mr. Latell is playing the part of the bear.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adair, Art—Maj., Galveston, Tex.
Adams and Allen—Orph., Waterloo, Ia., Orph., St. Paul, Minn., 4-9.
Adeiman, Joseph—Thalia, Elberfeld, Ger., 1-31.
Abern Troupe—Grand, Indianapolis, Ind.
Allison and Nevins—Elite, Davenport, Ia.
Allison, Mr. and Mrs.—Maj., Ann Arbor, Mich.
Alpha Troupe—Cook's, Rochester, N. Y.
American Dancers—Orph., Denver, Colo.
American Newsboys' Quartette—O. H. Pueblo, Colo., Princess, Wichita, Kan., 4-9.
Ames and Corbett—Family, Lancaster, Pa.
Anderson and Anderson—Colonial, Erie, Pa.
Anderson and Galt—Keith's, Columbus, O.
Arlington Tour—Orph., Kansas City, Mo., 4-9.
Arkansas Two—Orph., Memphis, Tenn.
Arnold and Rieky—Arcade, Brownsville, Pa.
Artois Bros.—Temple, Detroit, Mich.
Asch Troupe—Chase's, Washington, D. C.
Ashley Sisters—Aurora, Syracuse, N. Y.
Atlas Quartette—Empire, Toledo, O.
Auger, Capt. Geo.—Orph., Los Angeles, Cal.
Ballerini, A.—Orph., Seattle, Wash.
Banks-Brooks Duo—Columbia, St. Louis, Mo.
Barnes and Edwin—Arcade, Toledo, O.
Barry, Edwin, and William Richards—Maj., Des Moines, Ia., Orph., Kansas City, Mo., 4-9.
Barry and Wolford—Cook's, Rochester, N. Y.
Basque Quartette—Keith's, Cleveland, O.
Bathing Girls—Orph., Los Angeles, Cal.
Behan, George—Shea's, Buffalo, N. Y.
Bella, Four Unique—Des Moines, Ia.
Beretford, Helen—Orph., Vancouver, B. C.
Star, Seattle, Wash., 4-9.
BERGEN, VALERIA—Orph., Portland, Ore.
Bergan, Nella—Keith's, Phila.
Bernie and Stella—Orph., Chicago.
Big City Quartette—Orph., Frisco, Sept. 27-9.
Bijou Comedy Four—Avenue, Detroit, Mich.
BINDLEY, FLORENCE—Orph., Minneapolis, Minn., Orph., St. Paul, 4-9.
Bingham, H.—Grand, Clifton Forge, Va.
Black, Violet—Grand, Syracuse, N. Y.
Bloomquist, George—Orph., Seattle, Wash., Orph., Portland, Ore., 4-9.
Boothblack Quartette—Orph., Butte, Mont.
Borden, Zeno and Hayden Bros.—Family, Wilkesboro, N. C., American, N. Y. C., 4-9.
Bowers, Walter, and Croker—Maryland, Balto., Md., 4-9.
Bowman, Carrie—Columbia, St. Louis, Mo.
Boyle, Jack—Family, Lebanon, Pa.
Brady, Selma—Orph., Omaha, Neb.
Brady and Mahoney—National, Harrisburg, Pa.
Brenon, Herbert, and Helen Downing—Bijou, Flint, Mich., Temple, Grand Rapids, 4-9.
Brown and Hodges—Family, Warren, Pa.
Brown, Harris and Brown—Grand, Pittsburgh.
Buckley, John—Wigwam, Frisco.
Burke and Farlow—Palace, Fort Arthur, Can.
Burt, Mr. and Mrs. Wm. P.—Acher's, Halifax, N. S.
Burton, Jimmie—Maj., Kewanee, Ill., O. H., Monmouth, 4-9.
Byron and Langdon—Maj., Johnstown, Pa.
Cadets, De L'Esclapart—Chase's, Washington, D. C.
Camille Trio—Maj., Des Moines, Ia.
Campbell, Emerin, and Aubrey Yates—Orph., Scranton, Pa., Poll's, Springfield, Mass., 4-9.
Carbrey Bros.—Colonial, Lawrence, Mass.
Carleton, Sam—Family, Helena, Mont.
Carlin and Clark—Orph., Portland, Ore.
Carlos, Chas.—Poll's, Scranton, Pa.
Carlotia—Maj., Cedar Rapids, Ia.
Carroll and Brewster—Family, Davenport, Ia.
Casswell and Mahoney—National, Harrisburg, Pa.
Ceballos, Helderin and Rosalie—Fulton, Bklyn.
Champney, Agnes—Lubin's, Balto., Md.
Chant—Empire, Edinburgh, Scot., Olympia, Liverpool, Eng., 4-9, Empire, Belfast, Ireland, 11-16, Empire, Nottingham, Eng., 18-23.
Chantrel and Schuyler—Liberty, Pittsburgh.
Chassino—Maj., Des Moines, Ia.
Chinko—Brighton, Eng., 4-9, York 11-16, Edinburgh, Scot., 18-23.
Chlor, Ina—Burl's, Toledo, O.
Clayton, Ina—Grand, Indianapolis, Ind., Orph., Evansville, 4-9.
Clifford and Burke—Hammerstein's, N. Y. C.
Clipper Comedy Four—Empire, Detroit, Mich.
Clure, Raymond—Bijou, Flint, Mich.
Coleman, Billy—Hathaway's, Maiden, Mass.
Columbia, H.—Bedford, 4-9.
Conroy and Le Maire—Orph., Ogden, U. Orph., Denver, Colo., 4-9.
Cordina and Maul—Pantage's, Vancouver, B. C.
Cora, El—Poll's, Wilkes-Barre, Pa.
Crane, Mr. and Mrs. Gardner—Grand, Tacoma, Wash.
Crawford, Cortland, Ore., 4-9.
CRENSHAW, WILL M., AND BLANCHE DAVNE—Keith's, Boston, Sept. 20-9.
Cress and Josephine—Maj., Johnstown, Pa.
Crouch and Welch—Orph., Oakland, Cal.
Cummings, George—Varieties, Canton, Ill., Orph., Chicago, 4-9.
Cunningham and Marion—Orph., Los Angeles, Cal., Sept. 27-9.
Cutting and Zula—Arcade, Toledo, O.
Dagwell, Natalie and Aurie—Orph., Harrisburg, Pa., Colonial, N. Y. C., 4-9.
Dahl, Dorothy—Washington, Spokane, Wash.
Dale and Boile—Proctor's, Albany, N. Y.
D'Ale's Marionettes—Southsea, Eng., Balham 4-9, Croydon 11-16, Islington 18-23.
Darbony—Lyceum, Meadville, Pa.
Dawson and Booth—Crystal, Anderson, Ind.
Dodge, Mlle—Poll's, Hartford, Conn., Poll's, Bridgeport, 4-9.
De Cotret and Rago—Star, Temple, Tex.
De Hollis and Valora—Maj., Madison, Wis.
De Land and Norton—Maj., E. St. Louis, Ill.
De Tellen, Joe—Comique, Buffalo, N. Y.
De Voe, Pasquella—Star, Aurora, Ill., Sept. 27-29, Star, Elgin, 30-3.
De Witt, Burns and Torrance—Hippodrome, Cleveland, O., Keith's, Columbus, 4-9.
Denno, Fong—Jon, Orange, N. J.
Dilla and Templeton—Fulton, Balto.
Dolliver and Rogers—Bijou, Superior, Wis.
Dolores, Angela—Orph., Sioux City, Ia., 4-9.
Dresser, Louise—Grand, Pittsburgh.
Duncan, A. O.—Maj., Johnstown, Pa.
Duprez, Fred—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 4-9.
Drillyn, J. P.—Watsonville, Cal.
Edman and Gaylor—Lyric, Urbana, O.
Edwards' Blonde Typewriters—Bennett's, Hamilton, Ont.
Edwards' Country Kids—Orph., Atlanta, Ga.
Eldon and Clifton—Orph., Rockford, Ill., Bijou, Oshkosh, Wis., 4-9.
Emmett, Grace—Colonial, N. Y. C., Orph., Bklyn., 4-9.
Emmett, J. J.—Los Angeles, Los Angeles, Cal.
Ernesto Sisters—Maj., Denver, Colo.

Ernesta, The—Orph., Harrisburg, Pa.
Erzinger, Mabelle E.—Orph., Savannah, Ga.
Esmeralda Sisters—Casino, Lucerne, Switzerland, indefinite.
Faye, Miller and Weston—Orph., Kansas City, Mo.
Fealy, Margaret—Orph., Ogden, U. Orph., Denver, Colo., 4-9.
FIELDS, W. C.—Coliseum, London, May 24 indefinite.
Fields, Will H.—Imperial, Chgo.
FISHER, M. H. AND MRS. PERKINS—Maryland, Balto., Md., 4-9.
Follette and Wicks—Gaiety, Springfield, Ill.
Fox, Florence Gilbert—Orph., Sidney, O.
Fox, Harry, and Millership Sisters—Maj., Milwaukee, Wis.
Frederick, Helena—Columbia, St. Louis, Mo., Maj., Milwaukee, Wis., 4-9.
Fry Twins—Shea's, Buffalo, N. Y.
Fuller, Ida—Shea's, Buffalo, N. Y.
Furber, Winner—Orph., Memphis, Tenn.
Gallimore, Arthur—South America Oct. 25—indefinite.
Gardner and Vincent—Poll's, Bridgeport, Conn., Poll's, Worcester, Mass., 4-9.
Gardner and Revere—Orph., Oakland, Cal.
Giesels and Walters—Proctor's, Albany, N. Y.
Gillingwater, Cande—Orph., Kansas City, Mo., Orph., Memphis, Tenn., 4-9.
Godfrey, Hal—Orph., Spokane, Wash.
Gofforth and Doyle—Crystal, Milwaukee, Wis.
Goldmann, Musical—Family, Moline, Ala.
Gordon, Chas. W.—Maj., Detroit, Mich.
Gordon and Mary—Lyric, Mobile, Ala.
Gordon and Pickens—Keith's, Phila.
Grannon, Ida—Columbia, St. Louis.
Grimes, Thos.—Broadway, Middletown, O.
Grimm and Satchell—Crescent, Nashville, Tenn.
Hamilton, The—Orph., Sioux City, Ia.
Hamilton, Estelle—O. H. Pueblo, Colo., Princess, Wichita, Kan., 4-9.
Hampton and Bassett—Lyric, Robinson, Ill.
Harvey and Hayles—Orph., Savannah, Ga.
Harringtons, Musical—Family, Bradstock, Pa.
Harris and Nelson—Aldome, Chircusville, O.
Harris and Robinson—Orph., Seattle, Wash.
Havlocks, The—Shea's, Buffalo, N. Y.
Hawthorne, Hilda—Auditorium, Lynn, Mass.
Hayman and Franklin—Pavilion, Glasgow, Scotland.
Hempire, Birmingham, England, 4-9, Hippodrome, London, 11-16, Hippodrome, Southampton, 18-23.
Hazzard, Lynne and Hquie—Myrtle, Kenora, Can.
Heath and Rutter—Bennett's, Hamilton, Can.
Heim Children—Temple, Detroit, Mich.
Hickman and Lyndon—Maj., St. Paul, Minn.
Hill and Whisker—Empire, Newcastle-on-Tyne, Eng., 4-9, Empire, Edinburgh, Scotland, 11-16, Empire, Belfast, Ire., 18-23.
Hillman, Geo.—Orph., Minneapolis, Minn.
Hilliers, Three—Laker, Dover, N. J., Sept. 27-29, State St., Trenton 30-2, Unique, Phila., 4-9.
Hoch, Emil—Maj., Johnstown, Pa.
Hodges, Musical—Gaiety, Galveston, Ill.
Hoey and Moser—Bijou, Duluth, Minn., Unique, Minneapolis, 4-9.
Hoffman and Kelly—Lyric, Atlantic City, N. J.
Holt, Edw.—Bijou, New Haven, Conn.
Horion and La Triska—Lyric, Dayton, O., 4-9.
Houston, Fritz—Newly, Topeka, Kan.
Howard Bros.—Shea's, Toronto, Can., Lyric, Dayton, O., 4-9.
Howard and Collinson—Hathaway's, New Bedford, Mass.
Howard and Howard—Orph., Seattle, Wash., Orph., Portland, Ore., 4-9.
Hughes, Johnnie—Pantage's, Sacramento, Cal.
Hughes Musical Trio—Orph., Salt Lake City, U. C., 4-9.
Hyams and McIntyre—Orph., Los Angeles, Cal.
Hyatt Sisters—Maj., Houston, Tex.
Jennings, Jewell and Barlowe—Maj., Galveston, Tex.
Jerome, Clara Belle—K. and P., 5th Ave., N. Y. C.
Joers, Two—Los Angeles, Cal.
Johnson and Moffat—National, Frisco.
Johnsons, Musical—Orph., Lincoln, Neb., Orph., Sioux City, Ia., 4-9.
Jones and Mayo—Mary Anderson, Louisville, Ky.
Julian and Drer—Aldome, Jacksonville, Fla.
Kaufman, Fred and Inez—Empire, Johannesburg, S. Africa, July 17-Oct. 1, Melland, Hanover, Germany, Nov. 1-15.
Keane, J. Warren—Los Angeles, Los Angeles, Cal.
Kelly, Walter C.—Orph., Memphis, Tenn.
Kennedy and Rio—Princess, Columbus, O.
Kenna, Chas.—Maj., Milwaukee, Wis.
Keeney, Metabian and Pile—Maj., Chgo.
Kieis, Musical—O. H. Wilmington, Del.
Kilndt Bros.—Bijou, Jackson, Mich.
Kilnait, Harlan—Proctor's, Newark, N. J., Keith's, Prov., R. I., 4-9.
Kollins and Kilfitt—Lyric, Waco, Tex.
Koners Bros.—Orph., Harrisburg, Pa.
Kramer, Annie and Maud—Coliseum, London, Eng., Empire, Hackney, 4-9, Palace, Leicester, 11-16, Empire, Halloway, 18-23.
Kramer and Benedict—Orph., Savannah, Ga.
Kramer, Chas. H. H., Mt. Vernon, Ill.
Kris Kringle's Trio—Orph., Ogden, U.
La Belleau Trio—Orph., Ogden, U.
La Centra and La Rue—Electric Park, Balto., Md.
La Colis, Paul—Chase's, Washington, D. C.
La Fleur, Joe—Maj., E. St. Louis, Ill.
La Maza Bros.—Wigwam, Frisco.
La Mera—Vendome, Buffalo, N. Y.
La Petite Revue—Orph., Salt Lake City, U. C., Orph., Denver, Colo., 4-9.
La Vee and Cross—Orph., Kansas City, Mo.
La Velle and Grant—Washington, Spokane, Wash.
La Vine and Charlan—Bijou, Brainerd, Minn.
Lancaster and Miller—Luna, Port Arthur, Can.
Langlons, The—Danville, Ill.
Larellas, Three—Los Angeles, Los Angeles, Cal.
LASKY'S BIRDLAND—Orph., New Orleans, La.
Lasky's At the Country Club—Orph., Oakland, Cal., Orph., Los Angeles, 4-16.
Lasky's At the Waldorf—Grand, Pittsburgh.
Lasky's Pianophiends—Keith's, Cleveland, O.
Lasky's Imperial Musicians—Temple, Detroit, Mich.
Lasky's Song Show—Proctor's, Newark, N. J.
Lavellies, Four—Hippodrome, Lexington, Ky.
Le Chais, Two—Wigwam, Lewiston, Me.
Le Dent, Frank—Casino, Kursaal, Lyon France, Sept. 21-22, St. Etienne 13-24, Marseilles 25-Sept. 18.
Le Gray, Dottie—Bijou, Racine, Wis.
Lean, Cecil and Florence Holbrook—Keith's, Prov., R. I.
Lee, Irene—Orph., Frisco.
Leigh, Lile—Gaiety, Bangor, Me., Music Hall, Lewiston, 4-9.
Leightons, Three—Orph., Des Moines, Ia.
Leo, Arthur—Family, Marion, O.
Leonard, Chas.—Lyric, Cleveland, O.
Leonard, Eddie—Shea's, Buffalo, N. Y.
Leonhart, Al—Family, Lansing, Mich.
Leslie, Bert—Chase's, Washington, D. C., Maryland, Balto., Md., 4-9.

Leslie, H. H.—Shea's, Buffalo, N. Y.
Lewers and Mitchell—Grand, Pittsburgh.
Lindsay, Fred—Chase's, Washington, D. C.
Lippincott, The—Gaiety, Bangor, Me.
Lloyd, Herbert—Fulton, Bklyn.
Lloyd, Mr. and Mrs. Hugh—Wigwam, Frisco.
Lorraine, Oscar—Keith's, Phila.
Luce and Luce—Keith's, Phila.
Lueker, Fred and Hess—Hathaway's, Lowell, Mass.
Macart, Wm. H. and Ethlyne Bradford—Shea's, Toronto, Can.
Mack and Gardner—Palace, Troy, N. Y.
Mack, Bob—Maj., Chgo.
Mack, Wilbur, and Nellie Walker—Orph., Salt Lake City, U. C., Sept. 27-9.
Madison, Eight—Cook's, Rochester, N. Y.
Makarenko Troupe—Poll's, Bridgeport, Conn.
Manning, Joseph—Haymarket, Chgo., Maj., Milwaukee, Wis., 4-9.
Malvern Troupe—Maj., Butte, Mont.
Marchini, Luigi—Bennett's, Montreal, Can.
Marion and Hughes—Lyric, Boston, Va.
Marreco, Navarro and Marreco—Bennett's, Hamilton, Can.
Marshall Bros.—Bijou, Perth Amboy, N. J.
Marshall, Dolly—Bijou, Jackson, Mich.
Marshall and King—Folies Bergere, Mexico City, Mex., indefinite.
Martha, Mlle—Washington, Spokane, Wash.
Marquette and Sylvester—Orph., Seattle, Wash.
Maxim's Models—Orph., Spokane, Wash.
McAroy, Dick and Alice—Washington, Spokane, Wash.
McCluskey, John—Columbia, Chgo., Chgo., 4-9.
McConnell and Simpson—Orph., Butte, Mont., 4-9.
McDonald Trio—Maj., Ft. Dodge, Ia.
McNich and Penfold—Keith's, Prov., R. I.
Models of the Jardin de Paris—Keith's, Phila.
Moffett and Cary—Maj., Milwaukee, Wis.
Montague's Cockatoos—Pantage's, Frisco.
Montgomery, Frank—Orph., Mansfield, O.
Montgomery, Ray and Healey Sisters—Orph., Orleans, La.
Montrose, Felle—Orph., St. Paul, Minn.
Moore, Javer—Orph., Salt Lake City, U. C.
Moore, George Austin—Bennett's, Montreal, Can.
Moran and Wiser—Varieties, Prague, Austria, 1-15, Krystal Palace, Leipzig, 16-31.
Moran and McGarry—Empire, Milwaukee, Wis.
Morrell, Frank—K. and P., 5th Ave., N. Y. C.
Morris, Billy and Sherwood Sisters—Jefferson, Saginaw, Mich.
Morris and Foreman—Grand, Pittsburgh, Maj., Chgo., 4-9.
Morris and Morion—Maj., Butte, Mont.
Morton, Ed—Cook's, Rochester, N. Y.
Mowatt, The—Mary Anderson, Louisville, Ky.
Mowatt, Fred and Eva—Bijou, Jackson, Mich.
Muller, Ann Arthur, 4-9.
Muller and Mueller—Garrick, Burlington, Ia.
Muller, Arthur—Bennett's, Montreal, Can.
Muller Troupe—Grand, Pittsburgh, N. Y. C.
Murphy, Mr. and Mrs. Mark—Garrick, Wilmington, Del.
Murphy and Whitman—Jose, San Jose, Cal., Los Angeles, Los Angeles, 4-9.
Murray and Mack—Orph., Frisco, Orph., Oakland, 4-16.
Myosotis Sisters—Orph., Frisco.
Neapolitans, The—Cook's, Rochester, N. Y., Hippodrome, Cleveland, O., 4-9.
Neff and Starr—Poll's, New Haven, Conn.
Nelson and Nihil—Colonial, Norfolk, Va.
Norman, Mary—Orph., Frisco, 4-9.
Normans, Fire—Maj., Milwaukee, Wis.
Nossas, Musical—Bennett's, Ottawa, Can.
O'Connor, Herbert—Pantage's, Trinidad, Colo.
O'Hara, Fiske—American, Boston, Mass.
O'Hara, Chas. L.—Ferry House, Ind.
Olio Quartette—Temple, Grand Rapids, Mich.
O'Neill, Joe—Main St., Peoria, Ill.
O'Neill Trio—Victoria, Balto., Md.
Orph. Bros.—Keith's, Cleveland, O.
Ozars, The Family, Hamilton, Mont.
Pantier, Lena—Orph., Salt Lake City, U. C.
Pauline—American, Chgo., Sept. 27-3.
Pelot, Fred and Annie—Proctor's, Albany, N. Y.
Peltier, Joe—Empire, Toledo, O.
Pepper Twins—Bijou, Troy, Pa.
Perman Bros.—Orph., Memphis, Tenn.
Phillips, Mondane—American, Frisco.
Phillips, Samuel P.—Family, Detroit, Mich.
Potts Bros.—Poll's, Hartford, Conn.
Quick, Mr.—Alhambra, N. Y. C.
Quigley Bros.—Greenpoint, Bklyn.
Quinn and Mack—Orph., St. Paul, Minn.
Quinn and Mitchell—Alhambra, N. Y. C.
Rady, Geo.—Maj., Chgo.
Rajah, Princess—Princess, Columbus, O.
Ramsey Sisters—Orph., Wichita, Kan.
Ray and Ray—Novelty, Topeka, Kan.
Rayno's Dogs—Colonial, N. Y. C.
Reed Bros.—Orph., New Orleans, La.
Reed and Earl—Lyric, Ft. Smith, Ark.
Reynolds and Donegan—Mary Anderson, Louisville, Ky.
Rhamos, Four—Trenton, N. J.
Ritter, Max and Grace—Folies—Croydon, London, Eng., 4-9, Islington 11-16, Crouch End 18-23, Holburn 25-30.
Roberts and Downey—Pantage's, Tacoma, Wash.
Roberts and St. Clair—Olympia, Grand Rapids, Mich.
Roma, Rose—Orph., New Orleans, La.
Romine and Fitch—Rivers, Ft. Worth, Tex.
Roscoe and Sims—Family, Kane, Pa.
Russell and Church—Maj., Cedar Rapids, Ia.
Rutledge and Pickering—Robinson, Chgo.
RYAN, THOMAS J. AND MARY RICHFIELD—Greenpoint, Bklyn., Colonial, N. Y. C., 4-9.
Ryan and Douglas—Liberty, Pittsburgh.
Ryan and White—Keith's, Phila.
Sanderson's Marionettes—Criterion, Ashbury Park, N. J.
Sandson and Lambert—Bijou, Woonsocket, R. I.
Sanford, Jere—Los Angeles, Los Angeles, Cal., Queens, San Diego 4-9.
Schilling, Wm.—Orph., Lima, O.
Scott and Wilson—Bennett's, Montreal, Can.
Seebert, Arthur—Princess, Lexington, Ky.
Selbini and Grovin—Bell, Oakland, Cal.
Seldom's Venus—Maj., Chgo.

THEY HAVE SECEDED.

Estelle Wordette and co. have seceded from the United bookings and have signed for twenty weeks with William Morris, Inc., opening their season Sept. 6 at Winnepeg. They are playing both their acts—A Honey-moon in the Catskill and When a Cat's Away.

FROM VAUDEVILLE TO THE HIPPODROME.

Mildred Flora, who has been in vaudeville for many seasons past doing a comedy black wire act, is now playing a part in the Hippodrome show.

JESSE L. LASKY'S Attractions, Season 1909-10

THE 20th CENTURY
THE IMPERIAL MUSICIANS
AT THE WALDORF
THE NEW PIANOPHIENDS
BIRDLAND

AT THE COUNTRY CLUB
THE LOVE WALTZ
THE SONG SHOT
THE HOBBOES
A NIGHT ON A HOUSEBOAT
THE LONDON JOHNNIES

A Broadway Musical Show in Preparation

General Offices, Hudson Theatre, New York

A FAMOUS OLD TEAM.



Few will recognize in the above picture the face of "Max Haggerty's father." In 1878 there was "imported" to our shores of freedom a pair of fun-making Irish lads—Dan Diamond and Thomas J. Ryan. Robert Fox, proprietor and manager of Fox's Theatre, Philadelphia, brought them from obscurity on Sept. 1 of that year, the pair making their debut at his house, being the first double Irish singing and dancing artists to appear in America.

Dan Diamond died on July 8, 1885, at the Olympic Hotel, New York, which was located on Broadway, between Houston and Bleecker streets. The accompanying picture is reproduced from a tintype taken in 1874. Mr. Ryan, seated, was a "little over seven" at the time—but only a little. To-day he is known from coast to coast as one of our best Irish comedians, and the Thomas J. Ryan-Richfield company are always welcome visitors at every house where they play.

NICK NORTON RESIGNS.

Nick Norton has resigned as office manager of the Independent Booking Agency. George J. Byrne took his place. Mr. Norton will assume the management of one of the houses on the I. B. A. Circuit. The directors of the agency have decided to establish an office in Pittsburgh, to conduct the business in that section, and they have also leased additional offices on the second floor of the Knickerbocker Building.

BOOKED SOLID.

Mr. and Mrs. Perkins Fisher are booked solid for the season with the United Booking Office. This is their eleventh year playing The Half Way House—a fine record for modern vaudeville. Mr. and Mrs. Fisher will star next season in the legitimate theatres, playing The Half Way House as a three-act comedy.

JANET PRIEST'S NEW ACT.

Janet Priest's new vaudeville sketch, The Holland Heirloom, written by Gus Edwards and George Totten Smith, is a pretentious offering, calling for the appearance of fifteen persons. Special scenery by Dodge has been provided. Gus Edwards is managing the act, which will play on United time.

MORRIS HOUSE CLOSES.

The Kenyon Theatre, Allegheny, Pa., closed on Saturday night, Sept. 18, after a brief season of vaudeville. The house was booked through William Morris, Inc., and is managed by the Mittenhall Brothers. Stair and Havlin attractions are believed to be in line next at this house.

CLARICE VANCE TO RETURN.

After a phenomenal season in London, Clarice Vance closed her long run at the Palace last week. She is due in town day after tomorrow, Sept. 30.

FOR A WORLD TOUR.

Leland Webb is still playing his sketch, The Silver Sword, having played continuously since August, 1908.

AMONG AGENTS AND PRODUCERS.

Signor Wachter, of the Nybo Agency, announced a new act to be tried out at the Fifth Avenue last Sunday. It is the team of James and Ellis, and the act will be reviewed in next week's Mirror.

Carroll Monroe will open at Danville, Ill., on Oct. 18 in a new act, entitled A Country Blossom. He is under the direction of the Nybo Agency.

Signor Wachter will present Sandow and Lambert, the team of strong men, at Keith and Proctor's 125th Street Theatre the week of Oct. 4.

Charlie Weiss and Queen Mah, who made their metropolitan debut a week ago at the 125th Street Keith and Proctor's house are a continued hit on the road. Signor Wachter has booked them for a long time ahead. They played Brockton, Mass. last week, and are at the Howard, Boston, this week.

Kelly, Higgins and Fox, offering a new sketch entitled The Wrong Professor, have been booked over the Wilmer and Vincent circuit. Their engagement opened at the Colonial Theatre, Richmond, Va.

Booked through Norman Jefferies, Miller and Mack in a new dancing act will be seen over

the Sullivan-Consolidate time, opening at Winne-

pop, Manitoba, Nov. 20.

J. K. Burke opened at the Coliseum, Dover, N. J. yesterday, Monday, Sept. 27. He is doing a new act.

Maurice Boom will open the Family Theatre, Chester, Pa., the week of Oct. 2, all bookings being made by him through the Nybo Agency, of which he and Signor Wachter are the directing heads.

Nelson's Flying Ballet of eleven persons will make its first appearance at the William Penn Theatre, Philadelphia, the week of Oct. 11.

James Madison is writing new material for Rooney and Bent, Nat Willis, Al. Carleton, Billy B. Van, and Joe Kane. Blaney's Theatre, Baltimore, is reporting in progressing splendidly, while the sales for Madison's Budget No. 12 are double those of any previous issue.

Charles Lovenberg's latest act, which he calls his Operatic Festival, had its first showing at Keith's, Providence, yesterday, Sept. 27.

Heulah Dallas, a Texas girl, who made a great hit in the West with her vaudeville act, in which she sings "coon" songs and southern melodies, is being booked over the United Time, under the management of Paul H. Lieber.

Paul H. Lieber has purchased the novelty act of Texas Guitman, and has engaged Katharine Gienmull to assume Miss Guitman's part in that act.

Charles Lovenberg, manager of Keith's, Providence, R. I., is at present working upon another new vaudeville act which will be presented early in October. The act will bear the name of Charles Lovenberg's Operatic Festival, and will include eighteen soloists as well as several instrumentalists.

Jessie Millard has a new sketch written for her by Alfred Sutor, and it is said that she will appear in America shortly playing a few weeks in vaudeville.

Max Hart booked the Four Kokers Brothers to open at the Colonial yesterday, Sept. 27. They are a quartette of hoop rollers.

Ira Macaulay and company produced a new sketch called The Fall of the Blijon, Pawtucket, R. I., last week. It is directed by Hal Davis and from all reports scored an emphatic hit. In the cast were Miss Macaulay, Louis Mortelle, Louise Allen Devere and a Mr.

VAUDEVILLE JOTTINGS.

Will Nicoll, the magician, is at home at Monmouth, Ill., preparing for a tour of the world, under the direction of Vic Hugo.

Rose Tiffany is meeting with success in the part of Dorothy in A Corner in Hair, with Howard Truesdell and company.

Edward M. Fay, who for the past two or three years has been leader of Fay's American Band, has resigned the position in favor of Bowen H. Church. The band will be reorganized and resume its old name of Reeves' American Band. Mr. Church has been affiliated with the organization since its inception, and while it was under the leadership of the late D. W. Reeves was cornet soloist.

The Schemet Cadets, sixteen strong, are making the surrounding fairs in and around Evansville, Ind., with a view of entering the vaudeville field.

Mrs. Ryan, of Ryan and Richfield, has recovered her health and will be seen with her husband in their new Cressy act, Mag Haggerty, M. D., during the coming season.

Law Wells, of the Orpheum circuit, has just completed a fine residence in Grand Rapids, Mich., the city he has always called his home.

Mr. Wells tried out his new monologue at the Haymarket in Chicago recently, and received a distinction. He is booked solid for this season.

The Ballo Brothers, Mexican Screamers, who have been making a pronounced hit in the East, have signed to appear over the Wilmer and Vincent and Jake Wells circuits. Their engagement opened at Augusta, Ga., Sept. 6.

VAUDEVILLE CORRESPONDENCE.

Received too late for classification.

PHILADELPHIA.

Keith's presented a most attractive bill 20-25 to audiences that must have made the treasurer smile when he came time for counting up the house. The large attendance, however, was well deserved. It was the best bill given in a long time, and had several headlines.

The Sign of the Rose, with George Behan in the leading role, proved to be most entertaining. A Night in El Paso, done by the Lulu Benson Trio, was also successful. Byron and Langdon, in The Jude Detective, won lots of laughs. Max Witt's Girls from Melody Lane introduced artists who have learned the art of some entertainment.

Fred Lindsay pleased every one by his dexterity with Australian strops, while Bedford and Winchester, comedy jugglers, amused. The Majestic Trio, Alf Grant and some interesting moving pictures added not a little to the enjoyment of the whole bill.

Attractions at the principal burlesque houses 20-25 were The Merry Maidens at the Bijou, Miner's Bohemians at the Trocadero, the Great Rehman Show at the Gayety, and the Merry Whirl at the Casino. No complaint was coming as to the size of the audiences, as capacity was played to all week.

Some very good bills were offered at the combination houses, those at the Park, Liberty, Empire, Lubin's Palace and the Unique being particularly attractive. Business was good.

The burlesque houses have done particularly well, so have the combination houses. And that reminds me that the latter are steadily increasing in number. A few weeks ago I gave the total of these combination theatres as 176. Ten more can be added to that total, according to some late returns I have received from City Hall. Most of them, however, limit their entertainment to moving pictures, but house after house is adding vaudeville features to their "show," and it is paying them, even if the character of their offerings is not at the highest grade. In a "theatre" which can accommodate only a few hundred people at a time one hardly expects big acts. These houses, however, are proving bonanzas to amateurs who possess real merit, while they are killing off that class of managers who can act but cannot.

The opening of the William Penn Theatre last Monday evening was an event in the local theatrical world. Mayor Barbours was there and made a little speech. So did Manager Miller. The theatre, which has a seating capacity of 3,500, was crowded to the doors, while hundreds failed to gain admission. The programme, in addition to some interesting moving pictures, included Prince Victor's own concert band, conducted by Ferdinand Galt, the eccentric bandmaster. Williams and Melburn in a comedy sketch, Novelty Dancing Four, the Manchester Brothers, James O'Reilly, monologist, and the Clown Operatic Troupe. Three performances a day are given, and the attendance so far has been most satisfactory to Manager Miller.

LOUISVILLE.

The following excellent programme drew large crowds to Mary Anderson Sept. 19-25: Lanky's Birdland, Doherty Sisters, Pellaton and Foran, Winter, Madame Panita, Marcell and Lennett, Fred Gilman, and Willy Pantzer Troupe.

For this same period the Gayety offered Bon Ton Extravaganza co., with Lawson and Clara in Just Kids. Others in the co. are Davis Imperial Musical Trio, Frye and Hawley Wolfe and Lee, Joy and Clayton, and the Right English Dancing Dolls. Business excellent.

For week of 19-25 The Empire held the boards at the Buckingham, drawing large crowds, with Edmond Hayes in the leading role. He is surrounded by a lively cast. This is the first time this production has been offered in burlesque, and it proclaims itself to be of exceptional merit. Several popular and late musical hits enliven the entertainment, and the Six Abdallahs are introduced between the acts. Next, the Star Show starts.

WASHINGTON.

Chase's bill for the week commencing Sept. 27 presents the Australian whip wonder, Fred Lindsay; Bert Leslie and co. in Hogan in Society; Smith and Campbell in Camping Out; Robert DeMont and co. in the acrobatic comedy, Hotel Turnover. The vocally brilliant Cadets de Gascoigne from the Folies Bergeres, Paris, Paul La Croix, juggler, and the Asahi Troupe in the mystery feature, The Human Fountain. Miner's Americans will be at the Lyceum Theatre presenting four up-to-date burlesques. Prominently announced in connection with the co. are Edward Riley, the Man from Nowhere; Wilbur Dobbs, the Professor; Henry Fink, Minnie Lee, Dorothy Ward, and Laura Bennett, champion female wrestler. Andy Lewis and his Mardi Gras Beauties open at the Gayety in burlesque and vaudeville. In the co. are Andy Lewis, Evans and Weston, Virginia Baydon, Bates and Ernest, Lester Pike, Arthur Delmore and Jessie Feiber, May Morrison and Sidonia Dixon.

COLUMBUS.

Keith's offers another big good bill for this week of Sept. 19, with The Top o' th World Dancers as the headline act. Others on the long bill are Wormwood's Monkeys, Suzanne Rocomora, Gartelle Brothers, Maurice Freeman, Cado Brothers, Avery and Hart, and Ida Fuller. Attendance was uniformly good.

At the Colonial, with its William Morris vaudeville, Consul is the chief attraction. Mayme Gebure is receiving much applause. William Dillion is also a laugh bringer. Other acts on the large bill are popular.

CLEVELAND.

Keith's Hippodrome will have the following bill Sept. 27-29: Grigalini Aerial Ballet, De Witt, Burns and Tarrence, The Basque, Arthur Rigley, May Tully and co., Charles M. McDonald, Misses Crawford and Montrose, the Wheelers, the Brokers, and the Dancers.

Empire Burlesquers will be at the Star Theatre 27-29.

Fred Irwin's Big Show comes to the Empire Theatre 27-29.

NEW CASTLE, PA.—Harris' Family Theatre (John P. Harris Amusement Co., lessees and mgrs.): A. A. Frudenfeld, mgr.; Sept. 15: Golden, Mitchell, Slaters, Arion Duo, M. C. Wile, Mrs. Peter Maher and Son, 10-18: Morgan and Cross, Louis Elliott, Contino and Lawrence, Smith and Stone, La Fettes; good attendance; good bill.

WAUKESHA, ILL.—Barrison (Mabel Barrison, mgr.): A. A. Frudenfeld, mgr.; Sept. 20-27: Pearl and Pearl, Lucella Temple, Charles Burkhardt and co., Leo A. Ward, Evans and Evans, May Leondora and her Gladiators; very good bill; business excellent.—Item: On 28-30, Manager Frudenfeld donated a nice percentage of receipts to the Lake County Tubercular Institute.

GRAND RAPIDS, MICH.—IDLE HOUR (A. J. Gillingham, mgr.): Sept. 19-23 Wilson and Cameron, Harriet Diener, Fred Primrose, King and Davis, Marie Sparrow.—OLYMPIC (L. H. Newcomb, mgr.): 19-19 Florence Kelly, O'Connell and Emmet, Billy Moore, Mathews and Mathews, Marie Clark, Patt and Patt, pictures.

LETTER LIST

Members of the profession are invited to use THE MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered on forwarded, or personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Allen, Ruth, Margaret Anderson, Theima Aquide, Mary Ayer, Theima Anglin. Boies, Anne L., Henriette Brown, Mrs. M. Barth, Helen Blake, Myra C. Brook, A. Bain, Marie Baizer, Florence Burdette, Dolly Belmont, Mrs. Jack Burns, Marie Butworth, Mathews and Mathews, Phillis Bowditch, Leah Baird, Violet Barney, Alma V. Blake, Sally Boyd, Della Barker, Jessie L. Bulger, Elsie Baird, Helen Bertram, Marie Bryan, Kathryn M. Brand, Bettina Bruce, Saldee Berry. Craig, Florence, Edna M. Cross, Anna B. Caldwell, Josephine B. Carmody, Carol Carroll, Marie Clarke, Nina Collins, Marion Carleton, Kitty Cheatham, Grace T. Colburn, Eloise M. Clement, Irene Chandler, Corinne Cantwell, Nell Claire, Ethel Clifton, Isabelle Cox, Nellie Virginia Duncan, Sarah Dwyer, Louise De Varney, Lilly Dorn, Lillian Day, Henriette de Iorine, Janette Dupree, Mrs. Jno. A. Davidson, Hattie De Von, Ida M. De Campagn, Mrs. E. B. De Pra, Margaret Dale, Sadie Drew, Isabel D'Armond. Elsie, Gertrude, Mrs. Chas. P. Elliott, Helen Edwards, Mary Enos, Mrs. Wm. C. Elliott. Fallon, Nellie, Mary Finnegan, Sadie Fiedo, Anna Ford, Lillian Franklin, Grace Flemming, Glover Edna, Alice Gray, Helen Grantley, Marie Githardt, Marie Givens, Mrs. T. S. Guise, Jane Gray, Ethel Gray, Lilla Gaites, Esther Gierber, Wilma Gilmore, Amelia Gardner. Horbert, Nina, Gertrude Hatch, Bessie Howard, Georgia Harvey, Gladys Hart, Clara Hendrix, Ethel Harbors, Edna Hamilton, Mrs. David R. Henderson, Lusia Hartford, Rose Hawes, Mrs. Gus Hogan, Mrs. M. Haynes, Elizabeth Hunt, Mary Hawes, Florence Horsfall, Maud Howard, Christine Hill, Mrs. Robt. Hartigan, Ingersoll, Florence. Kayne, Attalia C., Clara Knott, Kitty Kyle, Lottie Kendall, Mrs. Key, Freda Kangel, Willette Kerahaw, Clara Kral. Lewis, Jeffrey, Irma La Pierce, Edith Lemmer, Hope Latham, Grace Lind, Irma Lehman.

Miles, Julia, Ethelyn P. Moore, Lucille Mast-Adele Lane, Millwell Lavender, Emily Letton, Jack, Louise Margaret, Mrs. D. L. Morris, Meta May, Fern Melrose, Sadie Martinot, Frances A. Mathers, Billy Marcy, Jessie Murdoch, Rose B. Mitchell, Marie Martell, Elizabeth Morris, Matie March, Elizabeth, Millie, Edna Mossad, Josephine Mack, Gussie McGill, Mary McKensie, Neville, Madge, Helen Nelson, Hermoine Nall, Alice Nielson, Hortense Nielson, Dorrit Newton, Nellie V. Nichols, Mary Nash, Alice Nielsen. Overton, Bessie, Mrs. Overbury, Faylis Olney. Pierce, Madge, Avis W. Paige, Lida Powell, Mrs. Frank Paige, Ines Plummer, Pauline Potter, Hilda Packard, Mrs. Van H. Polhill, Antoinette Perry, Inda Palmer, Payton Sisters. Reed, Louise, Ines Russell, Kather Rujaro, Adriette Rehan, Mrs. F. A. Remick, Adele Remington, Louise Randolph, May Roberts, Day O. Ray, Helen Raymond, K. Raymore, Ida R. Rich, Silverman, Nadine, Mrs. A. M. Sargent, Minnie Steele, Mrs. Scharch, Marie Stanwell, Grace Senner, Anna Stodhari, Jessie B. Stirling, Florence Smyth, Hazel Stone, Hattie Stuenkel, Salita Solano, Amy Shaffer, Mabel Spitzer, Marguerite Snow, Vera Stinson, Edith Shayne, Marguerite Syver, Sherry Snyder, Marguerite Supers. Taylor, Bessie, Alice Thurgate, Ivy Troutman, Leona Thurber, Grace Turner, Beth T. Turner, Von Bunsing, Fritz, Elizabeth Valentine, May Vokes, Beatrice Varadeo. Wilson, Bertinor, Josephine Wilfred, Marva Williams, Helen Wesley, Mrs. Wm. Wolf, Mrs. Tom Waters, Keith Wassman, Meta Winston, May Watson, Helen Wilton. Young, Florence L. Zeigler, Anna.

MEN.

Abbott, Edward, Chas. Alexander, J. M. Allison, Harry Allen, Sam Allen, Lee Allen, Sam E. Allen, Robt. B. Albert, Fritz Adams. Backus, Geo., Walter Brandt, A. Beaumont, Arthur Buchanan, Bert Baker, B. Barbaretto, Lon Blandon, Geo. Bogues, Clair Bayfield, Edwin Brewster, Francis Bonn, Harry J. Booth, Robt. I. Bond, H. B. Batchlor, J. H. Beadbury, Edwin Boring, Fred Borneman, Edward Becker, Carroll J. Barrymore, W. J. Benedict, F. H. Brandt, Hilbert M. Brown, Ernest Brinkman, Jno. A. Bishop, Harry Bewler, Theo. H. Bird, Thorvald Bergen, Frank Buoman, Bellman and Moore. Carlisle, T. J., Chas. Cherry, Jas. Cooley, Clinton T. E. Clay, Harry S. Coleman, Walter Coleman, Harry Cowan, Walter Craig, Jno. F. Canfield, E. C. Collins, Chas. E. Chisholm, Edmund B. Carns, Jno. C. Conner, Arthur B. Claire, Frank Chapman, Arthur Cunningham, Ralph Cummings, J. W. Crane, Robt. I. Carter, Jno. Conlon, Alf. Cahill. Dreisback, Wilhelm, Harvey Denton, Jos. Di Diego, Maurice Darcy, Oscar Dorton, Wm. L. Dockstad, Robt. L. Douglas, J. Deich, Chas. de Argentente, Robt. Dally, Lee Debold, Edw. DeCorla, Fred J. Daisly, Harry S. Daniels. Eaton, Elwyn, Thos. Emery, Wm. Ellner, Fred Eckhart, Chas. E. Evans, C. W. Elliott, Frank J. Elliott, Wm. E. Evans, Julian L. Estrange, W. H. Elliott, W. C. Elmdorff. Flinn, Douglas, Edward Favor, Wm. Foster, Hugh Fay, Frank V. French, Geo. H. Flood, J. Victor Foster, Dave Ferguson, Cliff Franklin, Jno. C. Fischer. Gordon, Jas. Morris M. Graham, Gilbert Gregory, Wm. R. Goodall, Lawrence V. Gillard, W. W. Gill. Hurley, Arthur, Lucius Henderson, Wm. Hawtrey, Oliver R. Howland, Jno. Higgins, Wm. B. Hargrove, Thurston Hall, J. Alb. Hall, Fred H. Haults, Aaron Hoffman, Fletcher Hodge, Herbert, Andrew Hamilton, Jerome Hayes, H. S. Hall, W. E. Holmes, Louis Hariman, Al. C. Henderson, Lew Hawkins, G. J. Harvey, Wilbur Hudson, Herman Hirschberg, Franklin Hargrove, Geo. A. Howard, Jas. H. Harold Hartwell, Jno. B. Henshaw, M. H. Harjes, Jno. C. Hawson, Austin Huhn, Ross H. Harper, Jno. Henning, A. B. Hopkins, Ben. F. Higgins, The Humphreys. Iama, E. Dudley. Jones, Spencer, Victor E. Johns, Gladden James, Alf. E. James. Kane, Robt., Walter Kelly, A. S. Kent, D. G. Kimberley, Alf. O. Krans, Lew Krosch, Ed. T. Kerr, Jas. Kennedy, Ler Kohlmar, J. Henry Kalker, Ed. Kreyer, Phillip Kelley, Frank Kilday, Frank T. Kintling, Karl and Barnes. Lally, E. B., C. Lightner, Chas. Loder, Wm. H. Lewis, Ben. J. Lewis, Fabre Line, Morris Lambert, Chas. A. Lindholm, Percy H. Levin, Cecil Lewis, Harry La Van, Wm. Lennon, Cecil Lean, Ruppert D. Leader, Harry B. Linton, Russell Lennon, Harry Lorraine. Monroe, Robt. B., Carl Marwig, Norbert A. Myler, Frederic Merrick, Leslie Morowco, Francis Morey, Armand Melbott, Georgia Majoroli, Chas. A. Mason, Jas. Maguire, Thos. I. Molloy, Walter Morton, Harry M. Mason, W. C. Mason, Frank McKenney, Wm. McVay, Jno. F. McDonald, Lawrence B. McGill, Bert McPhail, Harry McCormack. Nawn, Tom, C. D. Newman, Wm. Norris, Walter Newcomb, V. L. Newman. Pryor, Eugene, Jack Purcell. Pryor, Louis, Charlie Purcell, Frank Platte, Galb Pemy, Wm. H. Penn, H. C. Perry, Robt. W. Perkins, Pierre Pelletier, Sydney Price, Jack Petty, Dayton Payne, F. A. Penalta, Wm. Pette. Belcher, Hans, Harrison Rhodes, Frank Belcher, Ralph Rollins, Will J. Rennie, Hamilton Bayelle, Dean Raymond, Geo. H. Ray-shide, David Rehne, Eugene Reed, Franklin Roberts, Alb. Roberts, Lee Reeves, Robt. B. Regetries, Jno. Riverdale, Wm. F. Ryan, Willson Ross, Jack E. Ross, Wm. L. Raynor, H. Robinson, Jack A. Ross, Chas. E. Russell, Pat Reilly, Cyril Raymond, E. J. Rich, Wm. Raymond, Frank Rowan. Seyfried, Henry, Jas. Francis Sullivan, Geo. Starling, Robt. Stoddard, Ross Snow, Clara Silverman, Henry Santry, Morton Selter, Monroe Salisbury, E. Romayne Simmons, B. W. Smiley, Cecil Summers, Harry Schroder, E. Scheich, W. E. Scammon, Joe E. Saragham, G. B. Stuart, Jas. A. Sambrook, Alb. Steiner, Henry Sherwood, Matt Smith, Harry W. Smith, Fred Schwartz, Wm. Sheehan, Carlisle Shelly, Wallace Sackett. Thornton, Arthur, F. Terry, Harry D. Turner, Fred L. Tiden, K. Toskasin, Eugene W. Tippany, C. T. Terry, H. Peil Trenton, H. Lee Tally. Vesina, E. C., Travers Vale, E. B. Vanderberchen. Walters, Elmer, Wilmore Williams, Wm. Watson, J. Alb. Wallerstedt, Ben F. Walcott, C. H. Williams, Chas. Walcott, Geo. Welch, Francis Wood, Wm. H. West, Geo. Wallamer, Chas. E. White, Thos. Whiffen, H. W. Wilson, Chas. D. Wilson, T. W. Wilson, P. N. Whitham, Sam B. Wilson, Walter J. Wallace, Wm. Winter, W. B. Walton, Wm. Wilson. Young, Walter, Jas. Young.

REGISTERED MATTER.

Clara Panlet, Mrs. J. W. Rary, Dorothy Dang, Mrs. Martin A. Somas, Franklin Whitman, P. A. Demarest, Ernest Francoel, Sidney McCardy, Harry S. Sheldon.

RIVER VAUDEVILLE SHOWS

A FORM OF AMUSEMENT THAT IS POPULAR
IN THE MIDDLE WEST AND THE SOUTH.

Variety and Melodramatic Performances Pre-
sented Upon the Ohio and Mississippi
Streams—How They are Managed and the
Manner of Conducting Water Tours.

To those who have never been west of the Ohio River or east of the Mississippi a visit to a theatre upon a boat where vaudeville, minstrelsy and the drama is presented is a novelty possibly not heard of and never experienced; yet for many years upon the Ohio and Mississippi this form of amusement has been both popular and lucrative.

The theatres are built upon flat bottom boats, which are towed by another steamer, and stops are made at small towns and villages along the course of the river, where oftentimes no other form of amusement is ever enjoyed. The theatres will seat from five or six hundred persons up to a thousand, and they compare favorably with the playhouses of the average small one-night stand. Wooden opera chairs are used, with two and four stage boxes, balcony and orchestra floors.

There are usually from six to eight of these boats in the summer months plying the streams named, and, as a rule, each of the managers reaps a small harvest in return for his efforts. The boats are housed in the winter at such cities as St. Louis or Pittsburgh and in the spring, when weather and river conditions permit, the tour is begun. The route is usually up the Ohio as far as may be navigable, down the Ohio to the Mississippi, and then up that stream to the Illinois as far as La Salle and back and down the Mississippi, south as far as practicable financially. The return trip usually takes in the upper portions of the larger river where navigation permits and around up the Ohio.

The advance man and his corps of billposters travel in a launch of goodly size, usually about three or four days ahead of the show. Barns, houses, fences and walls near the town to be visited are billed with the one sheet, half sheets, three sheet and stands necessary for the advertisement of the company.

The following is from a river showman who is one of the oldest of managers, actors and performers in this particular field of the amusement world.

"We usually get ready for the summer campaign as soon as the river floods have ceased and as navigation will permit," says the "Captain," as all river showmen are designated. "This is usually in the month of May, sometimes a bit earlier and sometimes a little later. I lay up for the winter at Pittsburgh and in the latter part of April I have my boat brought out of her moorings and repainted and put into good shape for the season."

"My company is engaged by that time, and it usually consists of about twenty-five to thirty acting people. These must all be able to either 'double in brass,' do a comedy or song and dance variety turn, or play upon some musical instruments besides acting in the three-act melodrama I often present."

"This season we started out in the middle of May, a little later than usual. I had twenty-eight persons in the troupe, besides a crew of fourteen, including two engineers and three firemen, and one pilot. "We sailed down the Ohio River for about fifty miles before making our first stand. As each stand is about alike, I'll tell you in a general sort of way how we work it. In the first place the advance boat goes ahead about five days, sometimes less. This boat is in charge of the regular advance man and a crew of three billposters, with a boy to take charge of the boat and cook meals when required. The advance boat is a twenty foot steam launch, with a cabin containing four bunks that fold up in the day time. A bill room is built aft and in charge of the first few stands of the tour is stored here before starting out. The towns are laid out before the start as near as possible, but oftentimes, if not more frequently than not, the order of the tour is greatly changed as we go along."

"Upon reaching the stand the advance crew goes ashore with paper, dodgers and heralds and the country side for miles about is plastered with our sheets and stands and every store in and near the town is supplied with a batch of our heralds and dodgers. The advance man also contracts for a supply of necessary vegetables, meats, and ship's coal for us upon our arrival. If required. More often, however, this is attended to upon our reaching the stand. Little press work is required, although some stories are 'planted' with the country papers announcing our coming. If the town is big enough we may take a bit of newspaper advertising. As soon as the advance work is properly done the launch goes on to the next stand. This may be a town not before considered and it is more largely up to the agent as to where we play next. He may consider one town especially well suited for a show and he goes in there instead of a town this side or one further on. Very often on the condition of the weather and the river may cause such a change. If, for instance, he finds that we could not make any sort of a landing in a given town, he may have to move us on to the next, and so on."

"When we get to the town we are to play, in the morning if possible, we get out a batch of extra dodgers and heralds and send out boys with them. In the afternoon our band goes up to the town and makes a parade and gives a concert in the town square. By seven o'clock the crowds begin to arrive and, as a rule, we play to capacity."

"The show usually opens with a variety turn, acrobatic or singing and dancing, followed by a sketch team, a musical act, juggling or hoop rolling, a comedy act, monologues or team, sometimes a one-act playlet and, as a closer, either a three-act melodrama or a minstrel show. On the return trip we change the bill entirely."

"It is an easy life for the actors; in fact, a lazy life, as there are no rehearsals after we get started and no matinees. Everybody lives and eats on the steamer and the life is one of comparative luxury and ease. It is like one big family. We eat at two large tables and have the best that the country offers, with special care to eat nothing that might bring on the dreaded malaria or Southern fevers. Salaries are not high, of course, but one can spend practically nothing during the entire trip, as the staterooms and meals go with the job."

"We have the same people year after year. Sometimes variety acts will play with one captain one year and with another the next, and their names are as great drawing cards along the river routes as are the names of the big stars on regular railroad tours."

"The audiences are generous in their appre-

ciation of our efforts and many presents are made the members of the company by appreciative friends during the tour. We sell lemonade, popcorn, peanuts and candies to the audiences on the boat, but no liquors. The admission prices range from 25 to 50 cents, and on a good night we can take in as high as \$400 to \$500, so that when the weather is good and the other conditions right we net a goodly return on the trip."

"But it has its risks like every other form of amusement. A heavy river storm may do much damage to the boats, or a continuance of rain may injure the business so that one will play at a loss for weeks. Then, again, washouts on the rivers may prevent landings at many of the best towns and the season will be ruined."

"I carry two stage carpenters, who also act in the same capacity on the boats when repairs are necessary. One of these men can paint scenery and helps keep our stuff in good shape all the time. The stage-manager is an actor of experience both in the dramatic and the vaudeville business. He is responsible for the performances from start to finish, while the musical director is also a good bandmaster. A cook, cabin boy, woman servant and laundress are also carried, so that the comfort of none is allowed to suffer."

"Meals are served at regular hours: Breakfast at eight to nine, dinner at one and supper at six, and a light tea is served to those who wish it at four o'clock. We carry a limited amount of medicines and surgical supplies in case of emergencies and I am the 'ship's doctor' when duty calls me that way, although we put into shore if any one is seriously ill. But this seldom happens."

"It is a comfortable and happy life for the actor, taken all in all, and those who have had a season of it are usually glad to return again. But, unfortunately, it does not lead to big things in the profession, and players on river boats seldom, if ever, seen by managers of regular houses or circuits. But, nevertheless, we have some surprisingly good acts and give some surprisingly good shows."

VAUDEVILLE JOTTINGS.

Jimmie Burton, the boy minstrel king, entertained the patrons of the Lyric, Elgin, Ill., week of Sept. 13. Mr. Burton is now booked over the Middle West.

Frank Murphy and Jack E. Magee have cancelled their vaudeville bookings and joined The Gay Masqueraders company last week in Brooklyn.

Van Hoven, the mad musician, is now playing the Interstate time booked by the Pat Casey agency.

Benjamin Nixdorf has opened on the Mozart time for a season of forty weeks.

Joseph Carey is playing the New England circuit of the Keith time, offering a monologue and songs. Last season he was a comedian with Grace Van Studdford in The Golden Buttery company.

Mr. and Mrs. Don C. Jr. and Oliver Hull (Don C. Hull company) are meeting with success on the small time in the East. They are a brass symphony quartette.

Horace Vinton is meeting with continued success in his new comedy for vaudeville written by himself. He has just received bookings from the Western Vaudeville Association which will keep him traveling all winter.

Harry Thompson writes THE MINIONS from Winnipeg, Man., that he has been the hit of the bills on the Sullivan-Considine circuit time during the past few weeks.

Pasqualina De Voe has closed a successful twenty weeks' tour on the Sullivan-Considine circuit, supporting Leo Cooper in The Price of Power. After a few weeks' rest, she has returned to her single act, and opened in Streator, Ill., at the Majestic Theatre week of Sept. 30.

Mr. and Mrs. Nell Litchfield dropped into vaudeville with Down at Brook Farm for ten weeks this summer, filling the time in ten of the principal theatres on the Pantaus circuit on the Pacific Coast. Twenty weeks this season will be spent in filling lecture course engagements in conjunction with their daughter, Abbie, they being known as the Nell Litchfield Trio.

Hodina Nutt, last surviving member of P. T. Barnum's famous midget family of that name, died at Dorchester, Mass., on Sept. 21, at the age of sixty-nine years.

Arthur Prince, Ida Rene, and Paul Murray all arrived on the S. S. "Lusitania" last Wednesday.

Ethel Levey made her debut at the Alhambra, London, Eng., last week and scored an emphatic hit.

Ben F. Allen, a vaudeville singer and author, died in Denver, Colo., last Tuesday, Sept. 21, at the age of forty years.

The leading members of the Watson and Moredeck Lady Minstrelsy reside at Henderson, Ky. They have recently finished an exceptionally successful season and are well booked for the coming season. Shortly before the close of the past season they made their initial appearance before a Henderson audience and were given a justly deserved ovation.

Walter Leppert is "making good" as a singer of illustrated songs at Greenville, Miss.

Bert Lewis, of Lipman and Lewis, a Greenville, Miss., boy, is pleasing Western vaudeville audiences.

Clarence Backus, who for several years toured with The Girl and the Bandit and later with The Sunny Side of Broadway companies, has decided to remain in the employment of the Vaudeville of Conservators, Ind., until he will appear in a Chicago vaudeville house with a musical comedy act.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

Charles the First, the trained ape, proved a strong attraction at the Majestic last week. Dope, the cocaine shop playlet, went surprisingly well and seems well placed on vaudeville. Herman Lieb gave his exceedingly life like and clever portrayal of the druggist; Jane Evans was good as the young woman from Lake Shore Drive, and Walter McDougall was satisfactory as her dance. Charles E. Conway was capital as the officer and Ned Barron, Peter Fellman and Yvette De Vonne were clever in the cocaine band parts. The act of the Six Bers Sisters was saved by a pleasing number at the finish. Gladys Lockwood and Paul MacCarney, two clever young people, were handicapped by an unfortunate selection of songs, either old or unpleasant in the lyrics, but got considerable applause anyhow. Charles Kenna was a good novelty as the street fakir, and Mullen and

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Covelli came as near a hit as anybody on the bill.

One of the best music hall bills offered here was enjoyed by crowds all week at the American Music Hall. Headed by Julian Hittage, whose artistic excellence increases, if possible, the entire bill was most entertaining. Henry Lee, accompanied with Perry and Cook, Roosevelt and Robert Fulton in his list. One of the best acts was second, Foster and his Dog. The Three Voscary's were a big hit as usual. George Fulton Golden was a hit as usual. The Kohler Trio got many recalls, and Fred Karno's pantomime act made a popular finish. Abbey Mitchell and Jack Hawkins were on the bill, and both were popular.

At the Majestic this week: Charles the First, De Haven Sextette, Seidman's Venus, Abner Troupe, Charles W. Bower and Edith Hinkle co., Harry Piller, Charlene and Charlene, Kennedy, Metcalen and Platt, Thurner and Madison, and others.

At the American this week: Julian Hittage, Violand, Freeman, Pauline, June, McDonald, Al, Ray and others, including Little Hip, the elephant.

Will Marion Cook was the pianist for Abbey Mitchell's singing act at the American last week.

BOSTON.

At Keith's Sept. 27-28 the bill will retain Peter the Great, the monkey, and Blanche Dayne and Will O'Grady, who changes to the familiar Town Hall Tonight. Others there will be Tom Edwards, Waterbury Brothers and Terry, James Harrigan, Paul Stevens, the Eight Kellies, and Arthur Cameron.

Plaza O'Hara leads the bill at the American Music Hall, and other features there are Field and Lewis, the boxing kangaroo, Nivoli, the Fantastic Phantoms, the Brittons, and the Faye Sisters.

The Knickerbocker Girls are the attraction at the Gaiety.

Pat White and his Gaiety Girls are at the Howard, and in addition there will be a strong house.

Miss New York Jr. is at the Columbia, straight from the Howard, and the special nights of the week are continued as usual.

Merietta Girls and a double variety bill are alternating programmes at Austin and Stone's. Peter the Great has been through Harvard, visited the Navy Yard and tried to see President Taft, and now this week they are going to have a special meeting of the Boston Athletic Association in his honor.

PITTSBURGH.

Annette Kellerman was a strong drawing card at the Grand Sept. 20-25, and gave a remarkable and interesting exhibition. Annette Kellerman's act was amusing, and the balance of the bill was good. Louise Dresser is the headliner of next week's bill.

The Queens of the Jardin de Paris entertained the clientele of the Gaiety Sept. 20-25, and will be followed by Folies of the Moulin Rouge.

Harry Williams' Academy offered Miner's Americans, featuring Laura Bennett, the woman wrestler, 20-25, and will offer Williams' Imperials the coming week.

DETROIT.

At the Temple Theatre Sept. 20-26 the much heralded Wireless, a palpitating, melodramatic play in one act by Alice Leal Pollock, was inaugurated. The play was a success, and the company of Mrs. Temple's Telegram, featuring Franklin Underwood, was capably presented. The Night Original Madcap repeated the success of their last engagement, and additional numbers were contributed by Ed. May, the Neapolitan Vindobona, the Alpha Troupe, and Harry and Walford.

ST. LOUIS.

The New Columbia's bill Sept. 20-25 headlined Villone Westony, a Hungarian pianist, who performed strange master feats on the piano. In the Four Heroic Nations Westony combined simultaneously the national anthems of England, United States, France and Germany. His second selection was a grotesquely imposing rendition of "Harrigan" in O'Grady. Walter Kelly was good in Irish, negro and coarser dialect bits. The De Haven Sextette presented The Understudy, an operetta. The La Telle Brothers, in feats of hand balancing, Mober and Sinclair, dancers; Una Clayton and co., in His Local Color; Deely and Jones in a clever farce, Hotel St. Reckless, and Prato's Animals completed a good bill.

The Gaiety, a stirring little comedy, presented by Joseph Manning, headed the Grand's bill. It was well put on. The Knight Brothers and Miss Sawtelle appeared in an eccentric comedy sketch: Kramer and Sheek, physical culture experts; Follard, the juggler; Dunn and Kewer; Murphy and Powell, comedians, and Joe Kenney in illustrated songs completed the bill.

The Washington Society Girls held forth at the Standard last week in a musical extravaganza entitled Ikey and Schmukky. Harry Marks Stewart was a hit as a Hebrew detective. Larry Smith and Manuel Champion were amusing. The vaudeville bill consisted of acts by Hazelton and Davis, Harry Marks Stewart, Ruby Marion and Amy Stewart.

The Gaiety's bill opened with Innocent Girls, a travesty, presented by Billy Hart and Ruby Leon. The bill was headed by Frank Harcourt and his Belles and Swells in a one-act comedy. A Rube on Broadway, La Belle Marie, a French dancer; Pearson, Goldie and Lee, comedy vocalists; the Piroscuffs Family, Russian gymnasts, and Billy Hart's Rest Cure Villa closed the bill.

MONTREAL.

Mlle. Daulé in L'Amour de l'Artiste is the headliner at Bennett's and proved a drawing card, both for her pantomime work and her dancing are deserving of praise. The Three Keatons, or rather the Keaton family, doing their usual "stunts" seemed to please. There are a number of other good acts on the bill, and business is as usual big.

Town Talk, at the Royal, is above the average burlesque show, and is put on with excellent scenery and costumes. Miss Zane's solo and the ensemble work of the chorus are deserving of special mention.

The Lyric opened its second week with Fred Elmer and Fanny De Witt in a juggling act, and the Four Balloons and their chief features. They also show a number of good moving pictures.

NEWARK.

One of the most artistic vaudeville productions, entitled in a Grecian garden, was presented at Proctor's Theatre Sept. 20 by Alfred Knappler and Andrew Maple. Others on the programme were Capt. Jack Crawford, carefully staged and enacted playlet entitled Sney San, with Mabel Bardine and a company of four;

Raymond and Gaverly; Geiger and Walters; Bert Leslie and company; Bubers, Cookley and McHilde; Dale and Boyle. Splendid houses.

Kate Ellmore was the headliner at the Lyric Theatre Sept. 20, assisted by "the man of her choice." Manager Currie has done well to present these people. Others on the bill are Fred Hallen and Mollie Fuller, William McKee, Tudor Cameron and Bonnie Gaylord, Ben Air Trio, De Faye Sisters, William Morrow, Verda Schellberg, Johnson and Dean, the Dumitrescu Troupe.

At the Arcade Theatre Manager Mumford presented the usual attractive programme. The Blossoms, the Kibrows, Beale Powers, Charles Hall, Frank Hudson, Hazel Miller, Ben Short, Bertha Holland, Willis and Warner.

JERSEY CITY.

Don Ton (Thomas W. Dinkins, mgr.): Miss New York Jr., drew large houses Sept. 16-18, and gave a good performance. The Brigadiers came 20-22, to excellent business and gave a meritorious performance. Dick Brown and Ruth Everett are the leads, and they are capital. The Martello do a fine bicycle act, and Orletto and Taylor are clever operatic singers. Pat White and his Gaiety Girls, 20-22, The Avenue Girls 27-29, The Tiger Lillies 30-2.

Hudson Theatre (Union Hill): Harry Leonhardt, mgr.: 20-26: Ryan and Richmond co., O'Brien-Havel co., Nibbo and Riley, Al Carleton, Atlantic City Four, and the Venetian-An-derson Trio. Business is immense.

Frank Cotton and his dancers are at home here, after a big summer season. He is well booked up for the winter.

Al Carleton was a big hit with his good monologue at the Hudson Theatre (Union Hill) 20-26. The Martello Family of bicycle riders, who were here with the Brigadiers, are at the Hudson, and have a hearty welcome. They reside at Union Hill, a short trolley ride from this city, and their friends came down at each performance to see them.

Pat White and his automobile are a familiar sight here.

BUFFALO.

Unquestionably, the biggest hit here in many seasons was Carter De Haven at Shea's week 20. Others on the bill were: Macart and Bradford, Anna Laughlin, Howard and North, Emma Francis and Her Araba, Jupiter Brothers, Howard Brothers, Three Nurses, and kinetograph.

Bob Van Osten, with The Sevenstars, were at the Garden 20-25.

Billy Watson and Millie De Leon, with Watson's Big Show, turned people away from the Lafayette 20-25.

SAN FRANCISCO.

The National had the following numbers 12-18: Edwin Carey and co., Mori Sharp and His Dancing Belles, Tom and Stacia Moore, McFarland and Murray, Billy Court, Ahlberg Brothers, Grace Darnley, modern motion pictures.

The American is devoted entirely to vaudeville, and had the following 12-18: Charles Mack and co., Blossom Seely, Goodhue and Bergan, Ogan and Bancroft, and Carter, the headliner.

Gus Bruno is playing at the Portola, being the added feature to the moving pictures, and a few doors below on Market Street in a similar picture house is seen Rose Miller, Swedish roller.

Philippines Constabulary Band will play at Dreamland Bink in the early part of October.

Edwin T. Emery will close his Los Angeles engagement and open on 26 at the American with some of his own productions.

Alexander's band has enjoyed the Carter Taylor co. from playing at the Wigwag, claiming that Pantage's has a twenty weeks' contract, and that Sullivan and Considine induced them to jump the contract. Pantage's contract gave them \$175 per week; \$5,000 is asked as damages.

The Orpheum had the following bill 13-19: Circumstantial Evidence, Ed Wynn and Al Lee, Charles Montrell, Ross Crouch and George Welch, Gardner and Bevere, Luciano Lucca, Arlington Four, At the Country Club.

The Wigwag offered the following: Carter Taylor and co., Wood Brothers, Yorktown Comedy Quartette, Mitchell and Caine, Clarence Sisters, Vera De Basseil.

Pantage's had the following: Will Bradley and co., Lavine and Williams, Sander Trio, John Buckley, Lewitt and Ashmore, Doranto.

NEW ORLEANS.

The attendance at the American Music Hall continues large. For week of Sept. 19-25 the features were: Brenck's Parisian Models, Junie McCre and co., Lafayette's Dogs, Cartmell and Harris, the Austin Brothers, Rita Raymond, Gardner and Stoddard, George Day, all first class in their particular line.

The Orpheum offered the usual and presented 20-27 Adelaide, dancer, assisted by quartette of dancers and J. J. Hughes; Stuart Barnes, singing comedian; Lawrence Crane, the Irish Wizard, and co.; Angela Dolores and co. in a sketch; the Four Floods, acrobats; Gordon and Marks, acrobats; Sansone and Delta, gymnasts; Paul Kleist, musical clown, and the kinetome.

The Shubert, the Winter Garden, the Temple Theatre and a number of smaller ventures, showing moving pictures and vaudeville, are drawing well.

PROVIDENCE.

Homer Lind with his co. in The Opera Singer headed another fine bill at Keith's 20-25. Mr. Lind is a singer of exceptional ability and is received with favor. Ray Cox, the Southern Girl, is always a favorite, and Carol Henry and co. in The Models of Jardin de Paris appeared in songs and dances. Others included Howard Truesdale and co. in his sketch, A Corner in Hair; Harry B. Lester, Belicelate and Herman Brown and Ayers, Oh My! Oh My! Willis, Kresko and Fox, and the motion pictures.

A big electrical display 19 at Crescent Park marked the closing of the season. The Mardi Gras Carnival, a free vaudeville show featured during the closing week. From how on Crescent Park will resume its winter garb. Vanity Fair, as far as the midway attractions are concerned, has been closed for a week or more, although the College Inn will be kept open during the winter to accommodate automobile parties and others who may wish to sample its menu.

The Forest Casino at Rocky Point has also closed for the season. Baseball is now about the only attraction at the Point on Sundays.

KANSAS CITY.

The Poturky Winner, a two-act sketch, was the Orpheum headliner 19-25, scoring a tremendous hit with the large audience that attended nightly. William E. Gladstone headed the co. of several people who present the piece, and as the jockey Tom Chambers did some

spirited acting. Other numbers on a bill that pleased included Hawthorne and Burt, Fiddler and Shelton, Pernane Brothers, Banks and Bessale, Clark and Bergman, and Gilligan and Murray. The last named took the place of Ray Montgomery and the Hilly Sisters, who were unable to appear on account of sickness of one of their number.

DENVER.

Mary Marble and Sam Chip head a good bill at the Orpheum. Others are Bobby Pandor, Tempest and Sunshine Trio, Musical Johnstons, Ruby Raymond, Marceline, the MacGrady's.

At the Majestic were the Pandi di Roma, Scott and Davis, John P. Reed, John J. Black, Harry Taylor, and Sadies.

Pantage had a good week, with Mary Hampton, Six Bonnettes, Goyt Trio, Harvey and Lee, Gladys Middleton and Martin Brothers.

PORTLAND, ORE.

The act featured at the Orpheum Sept. 13-19 was that of Edna Ang. Another of the clever acts was that of Jessie Shirley in The First Woman Governor. Following came the Big City Quartette, the Wabour Trio, Henry Clive Dayer and Pomy Moore in The Dancing Tenderbeal, Les Myocotis, and pictures.

The bill at the Grand 13-19 consisted of Dolan and Lennarr in The High Toned Burglar's Christmas Tree as the headliner, and Four Stag-ettes, the Tunes Yagabond, Blanche Glas, Johan and Matt, Caswell and Arnold, Fred Rager, and the Grandseco.

The offering at Pantage's 13-19 consisted of Menestrel, Montague's Comedy Cockatoo, Mabel Hunt and Miller, Arthur Deming, Leo White, Rivell and Deery, Jones and Walton, pictures.

SPOKANE.

Billy's First Love, a clever playlet, presented by Valerie Berger and co., headed the bill at the Orpheum Theatre Sept. 13-19, others being the Six Glinserettes, Tuscany Troubadours, Carlin and Clark, Joe Jackson, Laura Buckley, Albertus and Altus, and the moving pictures. Capacity all the week.

Anna Eva Fay was featured at the Washington Theatre. Others: Edna Oresay and co., Maddox and Melvin, the stillings, Josephine Ainslee, and the moving pictures. Big business.

Milton and Dolly Nobles, playing Why Walker Behaved, had the chief place on the programme at the Pantage Theatre. Others: The Naples Trio, Sutton and Sutton, Lester and Shannon, Cordua and Mand, W. D. Gilson, and the moving pictures. Big business.

Natatorium Park closed its season of twenty weeks 12, but it is announced by John W. Pace, manager, that the park will continue open until early in November with a free gate. The season was a successful one, the management playing good attractions, including Innes' Orchestral Band, Liberator's grand opera co. and St. Olaf College Band. The management has elaborate preparations under way for the season of 1910.

The Spokane Interstate Fair Association, of which Robert H. Cosgrove is secretary and manager, will open its sixteenth annual fair and livestock exhibit the morning of Sept. 20. Seventy-five thousand dollars in prizes and purses will be distributed during the week.

MINNEAPOLIS.

The Orpheum bill Sept. 19-25 was hardly up to the usual standard, although several numbers were entertaining and amusing. Tom Nawam and co. in Pat and the Genii was the headliner, and the other acts included the Sunny Sent, the Hanson, Ender and Midway, Fette Lancelotti and co., Quinlan and Mack, and the Duffin-Rodney Troupe.

At the Unique, Billy Clark, the minstrel, headed the bill, and other good numbers included Chuck Reider and Hennefitts Gores, the Rosedale Four, Robert H. Berman and co., and Greg and Peters.

At the Miles, Crimmins and Gore held the place of honor, with Bradlee Martin and Jessie Courtney, Bell and Caron, Elaine Von Theile, and Gulliver Lilliputians as the other attractions.

The Dewey drew the usual crowds with the Moulin Rouge Burlesque co.

TORONTO.

Excellent vaudeville was provided at Shea's Sept. 20-25. Carrie De Mar, with her songs, proved a leader. The Temple Quartette did some excellent work, as also did Vigne Daly, the singer and dancer; Silvers, late of Barnum and Bailey, did some good acrobatic stunts, as did also Artie Nelson, tumbler. Porter J. White and co. in The Visitor made a rather disappointing showing, but the Fry Twins restored the audience's good humor.

Irene Langford, Betty Evans, Isabel Miller, Louise Marshall, and Dottie King scored in their musical specialties at the Gaiety this week.

On the whole the Rents-Bantley co. showed themselves to be of unusual merit. Special features were Teddy in the Jungle and the Raymond Sisters, both being well received.

The attraction at the Star was Vankes Doodle Girls, and the usual welcome was tendered them that they have always received in Toronto. The girls had many new and bright, catchy songs that pleased the audience and delighted the old ones in the green seats. Extra features were introduced in the old and pleasant well.

The Majestic Music Hall 20-25 had many original and good features, including Bogany Troupe of Lunatic Bakers; Miss Helena, a soloist of much merit; Willie and Joseph Hale, excellent jugglers; the Brittons, Foster and Foster, Frances Heddling and co., Pierce and Roslyn, Bruner Kramer Trio, and motion pictures concluded a lengthy, but very good, bill.

INDIANAPOLIS.

Julius Steger and co. in The Way to the Heart made a splendid impression and received much applause at the top of the bill at the Grand Sept. 20-25. One of the brightest, merriest crises seen here in a long time were Harry Fox and the Millership Sisters, who carried the house by storm and walked away with the honors. Delmore and Darrell in Behind the Scenes was another act that was greatly enjoyed. Jarro, Stiel, Carl's dogs and comedies, Bernadette, Donagan, Macaroni's Whirlwind Dancers, and James P. MacDonald all pleased.

At the Empire 20-25 were the Star Show Girls, Washington Society Girls 27-2. The Family offered: Riley and Ahera, Charles Heclov, Mire and Chalm, the Three Hylands, and motion pictures.

TOLEDO.

The American Music Hall had Levi and his band, the Girl with the Angel Voice, Carl Her-

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HILARIOUS CEBALLOS ROSALIA PHANTASTIC PHANTOMS in Vaudeville

bert, Manning and Ford, Reid Sisters, Foster and Foster, George Wilson, and Estelle Wordette Sept. 20-25.

C. A. Williams has replaced Mr. Springfield as manager.

At the Arcade: Taneau and Claxton, Jules and Marson, Jess Hale and co., Bush and Taylor, Jessica Ores, and Harris and Peck.

OMAHA.

At the Orpheum the programme included, Sept. 20-25, Ila Grannon, Faye, Miller and Weston, Stevens and Marshall, Warren, Lyon and Meyers, Claude Gillingwater, Laddie Cliff, La Vene, Cross and co. The different numbers were well received and business was all that could be wished for.

MEHIDEN, CONN.—Poli's (M. Burnet, res. mgr.): Sept. 20-25 (except 24): The Williams, the Mandys, McVeigh and Walby, Iola Pomeroy and Sid Franklin, Gene Leslie, Keady and Howard, Vaughan, Patterson and Halaby, and Al. Libby; large business. The Thief 24.

LOGANSPOUT, IND.—Broadway (E. D. Sipe, mgr.): Sept. 20-25: Emma Weston, Two Omsteads, Tierney Trio, and Lala Simcoe.

FT. DODGE, IA.—Maggie Theatre (H. Spencer, mgr.): Sept. 16-18: Dunbar's trained goat, pleasing immense crowds. Blake's male 20-22—New Empire (Leo Burnstone, mgr.): 16-18: The Ketchers pleased good houses. Cataleto Brothers 20-22.

MEADVILLE, PA.—Loomis (C. E. Schatz, prop.): A. H. Albaugh, mgr.: Sept. 20-25: Hamilton and Buckley, Mansfield Brothers, Musical Arnolds, and Louella Fulton; very good bill; capacity.

DELAWARE, O.—Theatrum (Frost and Thorman, mgrs.): Sept. 13-18: Florence Gilbert Fox, Billy and May Owens, Rube McCabe, and Roberts and Roberts pleased fair business.

JACKSON, MICH.—Rijon (W. S. Butterfield, gen. mgr.): Sept. 12-17: Billy Morris and Sherwood Sisters, Herbert, Brown, Helen Downing, assisted by Raymond Clure; George Lavender, and Joseph Callahan pleased good houses. 19-25: O'Dell and Kinley, Fetching Brothers, Clipper Quartette, and Mr. and Mrs. John Allison.

WILKES-BARRE, PA.—Poli (Gordon Wright, mgr.): Sept. 20-25: Youngs, Emerald Campbell and Andrew Yates, Mabelle Adams, Jane Courthouse and co., John Neff and Carrie Starr, John James and Flora Bonfanti Russell, and Harry De Coc; excellent business. 27-2: Farrell-Taylor Trio, Wormwood's animals, Midre and Hoid, El Coto, the Dais, Alph Grant and Dorothy and Harold.

MEMPHIS, TENN.—Orpheum (Max Fash, mgr.): Sept. 20-25: Jolly Fanny Rice, James Thornton, Musical Shetlands, Williams and Tucker, Sisters Attillas, Joan Bedini, Rosa Roma, and Reid Brothers; pleasing bill.—Jefferson light (A. H. Morrison, mgr.): 20-25: Even-all Trio, Clemens Brothers, J. Aldrich Libby and Katherine Trayer, Dally and O'Brien, Joale McIntyre, Carson Brothers, Cliff Gordon, and Walter James; good.

MOBILE, ALA.—Lyric (Neubrik Brothers, mgrs.): Sept. 20-25: Musical Le Moines, Cecil Gordon and co., Jones and Mayo, John P. Wade and co., Perry and White, and Gus Edwards' Kountry Kids; excellent bill; good business.

ROCHESTER, N. Y.—Cook's (J. H. Finn, mgr.): Sept. 20-25: Very entertaining bill by Edwin Holt and co., Mr. and Mrs. Frederick Voelker, The Quartette, George Austin Moore, Three Renards, Max York's dogs, Dixie Serenaders, and Dolly Sisters; big business.

ALLANCE, O.—Orpheum (F. A. Welsh, mgr.): Sept. 13-15: Toradora, Vaudeville Minstrels, 16-18: Lado and Viretta, Hall and Kent, Billy Burns, and Jerald McCanna and co.; good bill.—Princess (Charles E. Best, mgr.): 13-18: James Allins, and Richmond and Hawleigh; business light.

DAYTON, N. J.—Rijon (Rijon Circuit Co., mgrs.): Bert H. Howard, res. mgr.: Excellent bill to good business Sept. 20-25: Harry H. Schwartz and Louis Samuels, John Zimmer, Franklin Ardiel co., Lloyd and Whitehouse, Brinda Moore, and Neil Farley.

EVANVILLE, IND.—Grand (Ferd West, mgr.): Sept. 16-25: Valletta's Leopards, Trimmell, Lew Bloom, Fire Mowatt, Carlett, Richards and Montrose, Forbes and Bowman.

NEW LONDON, CONN.—Rijon (David Almy, mgr.): Sept. 20-25: Jacklin and Lang, Tania Midreys, Maude Barlow, Bolles and De Heat; to good business.

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ROUTE—SEASON 1909-10

DATE	THEATRE	DATE	THEATRE	DATE	THEATRE
Sept. 18	Union Hill.....Hudson	Nov. 29	Hartford.....Poll's	Feb. 7	Pittsburg.....Grand
30	Albany.....Proctor's	Dec. 6	New Haven.....Poll's	14	Columbus.....Keith's
Oct. 4	Baltimore.....Maryland	13	Scranton.....Poll's	21	Buffalo.....Bess's
11	Norfolk.....Colonial	20	Wilkesbarre.....Poll's	28	Toronto.....Open
18	Harrisburg.....Orpheum	27	Newark.....Proctor's	Mar. 7	Detroit.....Temple
25	Allentown.....Orpheum	Jan. 8	New York.....Fifth Ave.	14	Rochester.....Temple
Nov. 1	Utica.....Keith's	16	Lawrence.....Colonial	21	Lowell.....Hathaway's
8	Bridgeport.....Poll's	17	Boston.....Keith's	28	Lynn.....Auditorium
15	Worcester.....Poll's	Jan. 24	At Home	11	N. Bedford.....Hatha'y's
22	Springfield.....Poll's	31	Philadelphia.....Keith's		

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PENNY AMBOY. N. J.—Bijou (J. F. Ernst, mgr.): 20-25 (first half): Lester and Kelett, Four Dancing Deans, the Chamberlains, Jules Harrow, Alrova Zoeller Trio; S. H. O. last half: Bartholdy's Birds, Welch and Maitland, the Stirlings, Joseph Langin, McGrath and Yeoman: capacity.

MARIETTA, O.—Star (Albert Walte, mgr.): 15-18: Whitehurst and Wild, Morton and Kahn, Marie Ward; good, to S. H. O. houses.

PENN. PA.—Colonial (Colonial Enterprise Co., lessee; C. H. Cummins, mgr.): 20-25: Springfield Brothers, Paris Green, Vonnoff, Mack and Scheffele, Claud Hagadorn, Jack Cronin, Johnny Mack, good business. Kinross Brothers: first-class bill to capacity business.

BUCKEYS, O.—Orpheum (H. E. Ball, mgr.): 10-15: Miss Fox, Billy and May Owens; good bill and business. 20-25: Alf Camm, Thora and Alma Stewart; fair bill and business.

FALL RIVER, MASS.—Savoy (M. H. Sheely and Charles E. Cook, booking mgrs.): season of vaudeville opened 20, with every indication of a most successful season. The bill: Phasma, Won by a Leg, Corcoran and Dixon, Top, Top and Toppy, Fred Hamill and His American Beauties, Gladys Feldman, Leola Mansfield and Lillian Stanton, Algorina, Clara and the Stars, the Barks and Rose Heatter, Clark-Hamillians: large attendance. —Bijou (L. M. Ross, mgr.): 20-25: Len and Dolly Wills, Will Hayes, Horse Shoe Trio, Lita's Performing Dogs, Rose Sisters, Mr. and Mrs. Louis Mann to good attendance. —Premier (L. M. Ross, mgr.): 21-25: Alex. Wilson, Morris and Wiley, May Dillon, Harrison Brothers, Premier Stock co. to good attendance.

NASHVILLE, TENN.—Lyric (F. P. Furlong, mgr.): 20-25: Milam and Du Bone, Bill Doss, Leon and Bertie Allan, Marguerite Fox, and Harlan and Hollison.

OTTUMWA, IA.—Garrick (Walter Bechtel, mgr.): 15-18: Daisy Quattrone, Haley and Haley, Harry W. Fields, Wells Brothers, Carrol and Bryant, Shuford Williams, Redpath's Napanese, Ledell and Butterworth: business excellent.

JONESBORO, ARK.—Majestic (Bleich and Mack, mgrs.): 15-18: Parent and Barrett, Dan Rando, good business. 20-25: Norma Gray, Nan Lee and Gray, Aldrome: 15-18: Arion and His Vaudeville co. to fair business.

POTTSVILLE, PA.—Slater (Harry Slater, prop.): Lloyd Neal, mgr.): 20-25: Davis and Thorndyke, Minnie Vocalone, Moran and Moran, Lyons, Little Ethel: satisfied.

BRUNSWICK, ME.—Pictureland (Hindoo Sam, mgr.): 15-18: O'Elmes and O'Elmes, good business. 20-25: Charles Allen, Professor Noel Goulding, Madge Kavanagh, —Pastime (W. C. Gould, mgr.): 20-25: Philippi and Moon, De Veon Sisters, Perkins, and Miss Becker.

TAYLORVILLE, ILL.—Elks' (Jerry Hogan, mgr.): Sept. 15-18: Foster and Velleur, good bill. —New Grand (Fred Hansen, mgr.): the Almans 15-18: Burns and Pell 15-18: Post and Gibson 20-25 to excellent business.

OWENSBORO, KY.—Orpheum (Bud Nunn, mgr.): Sept. 15-18: Everich Brothers, Henry Miller, the Regoras, Davis and Hodges, Horgeshimer, Arthur and West, crowded houses. 20-25: Starr and Sche in Richmond, Troubles, Little Ethel, Blondie, Fielding and Carlos—Wonderland (J. C. Rogers, mgr.): 15-18: Hermance, Alice Leontis, Flo Chatham.

OSWEGO, N. Y.—Richardson (Frank R. Foster, mgr.): Sept. 20-22: Al. Casey and Johnnie Mack; good business. —Orpheum (Charles F. Gilmore, mgr.): 15-18: Bud Rice and Blanche Dell, Goldie, 20-25: Will Monahan, Hillebrand and Vivian.

TYRONE, PA.—Academy (G. C. Becking, mgr.): Dark. —Bijou (Mack Schabliery, mgr.): Sept. 15-18: Fair-Child Sisters, Four American Musicians: excellent bill, to packed houses. 19-21: West Bender, Ingram Klye co. pleased capacity house.

SAHATOGA SPRINGS, N. Y.—Pontiac (John C. Graul, lessee; Henry H. Freck, mgr.): Sept. 15-22: Daly and Dunn, Martin and Reynolds, McCloud and Melville, Alexander Brinson, Henricks, Lester and Mildred, Octavia Neal, Jolly Little Ted, Hilda and co., Taylor and Er, Commodore Tom, Gravette and Paer, William Risto: capacity audiences.

CAMBRIDGE, O.—Orpheum (Hammond Brothers, mgrs.): Sept. 20-25: Malone and Dixon, Marie Ward, Bannetta and Lyman, Warren Brothers, Billie Moore: business good.

PORTSMOUTH, O.—Orpheum (Sun and Murray, lessees; R. R. Russell, mgr.): Sept. 15-18: Brooks and Carlisle, Kank, Harry Carroll, Carroll, Two Shermans, 15-18: De Fur Estes, Great Stadium Trio, Arthur Payne, Thomas Grimes and co. pleasing large crowds. —Majestic (Strauss and Fowline, lessees; Fred Lewis, mgr.): 15-18: Harlie Langston, David L. Langston and co., Doc Rice, Harry Evans, 15-18: Peleman and Arthur, Leonard and Phillips, Jone Livingston, the Pollers, Harry Evans: pleasing good business.

FLORENCE, S. C.—Majestic (C. A. Hines, mgr.): Sept. 15-18: Mr. Clancy and Jack Clinton, 15-18: Chief Tenebrae delighted large crowd. —Orpheum (Skipper, mgr.): 15-19: The De Wick Musical Trio and George.

RICHMOND, VA.—Colonial (J. A. Sayer, mgr.): Sept. 20-25: Sanford and Darlington, Great Lawrence, Carlton Sisters.

SAN ANTONIO, TEX.—Royal (Lloyd Spencer, mgr.): 12-15 splendid business: pleased. 15-25 The Landings, Helen Alford, De Wolf Trio, the Kinsburghs.

GLENN FALLS, N. Y.—Fairland (J. M. Laddow, mgr.): Opened to S. H. O. 20 after being closed for two months. The bill: Fennell and Trason, Mildred and Lester, Nellie Weller.

SHEROYGAN, WIS.—Unique Theatre (L. H. Williams, mgr.): 20-26 Great Richards, Gorth and Dorie, Nichols Brothers, Eva Pratt, Dudley and Chetlin, Oehlman Musical Trio, Great Simmons, Cal Stewart, Gladys Williams: extra strong bill; good attendance.

FORT WAYNE, IND.—Temple: Sept. 19-25 Geo. R. Reno and co. as The Racketts, Otto Martette, Watson-Hutchins-Edwards co., Alf Ling Foo, Tom Donnelly, Charles Olcott: good bill and business. —Lyric (Fred W. Hartman, mgr.): 19-25 Surasell and Razz, Harrigan and Giles, Five Gaffney Dancing Girls: good performances.

ELGIN, ILL.—Star (Guy Smith, acting mgr.): Sept. 20-22 Four Jig, Em Ups, O'Farrell and Langford, Jarvis and Martin, The Little Sister, 25-25 Stewart and Crew, Harvey and Lawrence, two other acts, to capacity. —Lyric (C. Smith, mgr.): 15-18 Malba Goodwin and Jimmie Burton: 20-22 Cherokee Blanch and her Indians: pleased.

SPRINGFIELD, O.—New Sun (Sun Amusement Co., mgmt.): Sept. 20-25 Alf Troupe, Rowman and St. Clair, Fuller's Juvenile Minstrellette, Morrissey and Rich, Five Musical McLarens: good patronage.

NORRISTOWN, PA.—Garrick (A. and L. Sablosky, lessees and mgrs.): Sept. 20-25 Edgar Foreman and co., Duffy, Mautelle and Duffy, Harry Clinton, Sawyer, Whiteley and Bell; pleased good houses. —Bijou (A. and L. Sablosky, mgrs.): John Gertman with songs and m. p. good business.

ST. JOHN, N. B.—All houses doing a good business. Sept. 20-25: Nickel: Grace Renard in lectures on the moving pictures, Dorothy Kurts and F. L. Driscoll, —Happy Half Hour: Baby Mabel and her trained dogs, monkeys and baboons. —Orpheum: Kennedy and Vincent, Jaspier and Hales. —Victoria Roller Rink: opened season 22.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): Sept. 20-25 Harriet Ramsey, Mr. and Mrs. Frank B. Rhodes, Jack Long and Chas. H. Osborne: excellent business: pleased. —Bijou (Messrs. Prearay and Prearay, mgrs.): Sept. 20-25 Tom O'Neill, Miss Bowers: good business. —Wonderland (H. H. Hooper, mgr.): Ed and Florence Williams, Alpha Comedy Four: pleased very good business.

GLOUCESTER, MASS.—Olympia (O. B. Lord, mgr.): Sept. 20-22 Cecile Morris and co., Henderson and Thomas, Wallie—Fitzgibbons: pleased large houses.

LAWRENCE, MASS.—Colonial (J. Fred Lees, mgr.): Sept. 20-25 Simon and Gardner, Force and Williams, Chick Sales, Harvey De Vera Trio, Walter Bedell and co., Phyllis Gordon and John D. Gilbert: business good.

BROCKTON, MASS.—Hathaway's (McCue and Cabill, mgrs.): Sept. 20-25 Pauline Fielding and Grace La Vie, John H. W. Burns, Margaret Ross and co., Beltrah and Nelson, Milledge: pleased full houses. —Sheedy's (W. A. Bullivant, res. mgr.): 20-25 Arlas and dog, Allie Vivian, Gilmore and Latour, Willis and Lewis, Bobby Halston and Son: good business. —Orpheum (F. V. Bishop, mgr.): 20-25 Haviland-Thornton co., Greta Byron, Queen Mab and Mr. Weis, Lee Tung Foo, Jack Marshall, Krusada and Job: to capacity.

PETERSBURG, VA.—Lyric (C. O. Moss, mgr.): Sept. 15-22 Harry G. Ehret, Gray and Gray, William Williams, Herbert Swift, Jola's dogs: large business: pleased.

DU BOIS, PA.—Star (H. O. Bailey, mgr.): Sept. 15-18 Billy Thompson, Blue Ribbon Trio, Palmer Dockman and Harry Baker, Martin Luther.

SPRINGFIELD, ILL.—Gaiety (Smith and Burton, mgrs.): Sept. 15-18 Barl Girdeller, Senorita Lopez and Senor Lopez, Glenn Hart, Perry and Hugel, Van Dora, Wright and Hastings, Watson and Darrel: good bill and business.

ALTON, ILL.—Lyric (W. M. Sauvage, mgr.): Sept. 15-19 Murphy and Fowling: good business; 20-25 Bergers Sisters, Nixon Theatre (J. A. Swaton, mgr.): business fair.

ELMIRA, N. Y.—Mozart (G. W. Middleton, mgr.): Sept. 20-25 Sevensala, Borden, Zeno and Hadden Bros., Mr. and Mrs. Harry Thorne, Tom and Edith Almond, Fentelle and Carr, Laryo and Benjamin: large business. —Hattie (F. W. McConnell, mgr.): 20-25 Raymond, Rose and Lee, Marie Bell, Maude Bruce, Trilze Bennett, Lottie Fayette, May Nelson, Max Bruno: good houses. —Happy Hour (Ira Vandemark, mgr.): 20-25 Ashborn's dog and pony circus, Harry Green, W. H. Brown and Josef Samuels: large houses.

LINCOLN, NEB.—Orpheum (H. E. Billings, mgr.): Sept. 15-19: Bill strongest house has offered this season: capacity houses.

LOS ANGELES, CAL.—One of the bright spots on the Orpheum's bill Sept. 15-19 was the musical turn of Wilbur Mack and Nellie Walker. The Curson Sisters have an original tune, "Hers Her Reuben's World and Kingston, Eleanor Gordon, Lena Pantzer, Five Avolas, La Petite Reue.

ST. JOSEPH, MO.—Pantages (Harry Beaumont, mgr.): Sept. 15-25: Phyllis Lee and co., Sampson and Douglas, Herbert O'Connor and co., Wenrick and Waldron, Cycling Theatre, Kimball and Donovan: well balanced bill: excellent business.

WICHITA, KAN.—Princess (L. M. Miller, mgr.): Sept. 15-18: Wilson and Arvato, Gilroy, Haynes and Montgomery, Fred and Max Waddell, the Deans, Harry Turkey Boyd, Karl Hummel: good bill to large houses. —Orpheum (B. E. Chambers, mgr.): 15-18: Gillman and Murray, Zena Kelle, the Leighs, Charles Ellis and co.: good bill.

CHATTANOOGA, TENN.—Aldrome (W. S. Albert, mgr.): Sept. 15-18: Richards and De Winters, Theresa Jacobs, Thomas and Hamdill, Floyd Mack, and Walter Hawley and Nation. Olcott pleased good business. 20-25: Jack Hawkins and co., Hanvray and Baylies, Duna-worth and Valden, Kramer and Ross, Billy Mann. —LYRIC THEATRE (O. A. Neal, mgr.): 15-18: Zoubalakie, Howard and De Leon pleased fair business. 20-25: Poloff Sisters, Tan Na, Frank Maddocks. —Pastime Theatre (Fred Knap, mgr.): 15-18: Blanche Du Pre, Ben Daniels, Armour Sisters pleased fair business. 20-25: Blanche Sterling, Mile, La Carroll Mann, Mitchell and Bell.

CLEBURG, TEX.—Brown's (R. S. Bruck, mgr.): 15-18: Daring Darts, Alicia Petticlerc, Kaufman and Kentworth, Lew Woods, J. B. King: pleased very good audiences.

LA JUNTA, COLO.—Theatre (H. H. Bourne, lessee and mgr.): 15-18: Zech and Kech, world's premier gymnasts: Wood Family. —ROCKFORD, ILL.—Orpheum: 15-18: Rosenberg and Huston, Helen Grifflum: Dudley and Chetlin, Gorman and West, Kessaly's Marionettes pleased large houses.

OGDEN, UTAH.—Orpheum (Will R. Winch, res. mgr.): 12-18: McGrady, Ruby Raymond and co., Josephine Morrison, Marselles, Julius Tannen, Electrified Girl Revue.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): 12-15: Fawcett, Perry and Downing, Miller and Mack, Charles Harveys, George Tichenor, Marian Hartman, and pictures: capacity pleased. —Majestic (Carl Schwarz, prop. and mgr.): 15-18: James Moran, the McKells, Two Dancing Dolls, Needham and Work, Miss Trull, Mary Horner, Charles de J. Schenck: packed houses.

SHERBROOKE, QUE.—A roller skating rink is being built, called the Stadium. It is being planned for vaudeville for next season.

KNOXVILLE, TENN.—Lycium: Remodeled and opened its season Sept. 20 with high-class vaudeville and moving pictures.

KINGSTON, ONT.—The Orpheum, a new vaudeville house, is being opened here by W. J. Baker and managed by Robert McLoughlin, late of St. Henry's Minstrels.

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Correspondence

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglas, mgr.): The Soul Kiss Sept. 14; excellent; to S. B. O. The Traveling Salesman 20, 21. Land of Nod 22. The Wolf 23. BLOU (M. L. Semon, mgr.): Beniah Poynter in Lena Rivers 13-18 pleased good business. Way Down East 20-25.

MONTGOMERY.—GRAND (W. A. Mattice, mgr.): The Soul Kiss Sept. 17 established large audience. The Wolf 18; very good attraction; small business. The Traveling Salesman 22. York and Adams 23. The Land of Nod 24. MAJESTIC (W. K. Couch, mgr.): Mabel Paige co. 18-19 in The Devil and How Flipper Was Flipped satisfied very large business entire week. Mabel Paige 20-25.

MOBILE.—THEATRE (J. Tannebaum, mgr.): The Soul Kiss Sept. 15 pleased good business. The Traveling Salesman 24, 25.

SELMA.—ACADEMY (William Wilby, mgr.): Dark Sept. 18-19. The Land of Nod 20. York and Adams 25. Harry Bercford 30.

ARKANSAS.

PINE BLUFF.—ELKS (C. E. Philpot, mgr.): Smart Set Sept. 16; topheavy house; fair performance. Black Patti 24. Adelaide Thurston 25. Max Fisman 26. ITEM: The management has announced that the season of 1909-10 will be formally opened 25 by Adelaide Thurston in Contrary Mary and an S. R. O. house is assured as Miss Thurston is a favorite.

FORT SMITH.—GRAND (C. A. Lick, mgr.): The Ten Thousand Dollar Beauty Sept. 16; poor performance to good house. Black Patti Troubadour 20. MAJESTIC (W. Roger Pike, mgr.): Are You an Elk and A Trip to Japan 13-18 pleased good audiences. ELECTRIC PARK AUDITORIUM (R. J. Mack, mgr.): Lewis and Lake Musical Comedy co. 20-25.

JONESBORO.—EMPIRE (V. C. Pettie, mgr.): The Missouri Girl Sept. 19 to good business. Dark 20-25. Moses, Prince of Egypt, 8. When His Wife's Away 6. Forgiven 20. Wood Sisters 21-23. Gertrude Ewing 25-30. Louis James in Peer Gint Nov. 12.

LITTLE ROCK.—CAPITAL (John P. Baird, mgr.): Black Patti Sept. 22. Adelaide Thurston 27, 28. Max Fisman 29. The Soul Kiss 1.

HOT SPRINGS.—AUDITORIUM (J. Frank Head, mgr.): Smart Set 15; top heavy house. Black Patti 23. Adelaide Thurston 24. Max Fisman 25-27.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): The Climax Sept. 19-25. A Knight for a Day 2, 3. THE LIBERTY (H. W. Bishop, mgr.): Bishop's Players in Pierre of the Plains 13-19; fine performance to good attendance. Charles's Aunt 20-26. The Prince Charming 27-3. BROADWAY (Lar. C. Smith, mgr.): Mademoiselle Stevens' Players presented The Man from Mexico 13-19; good performance; attendance fair. The Lightning Conductor 20-26. Zaza 27-3. ITEM: Florence Oakley, leading lady for Bishop's Players, was married 17 to Percival Pryor, son of Los Angeles millionaire. She will take a three weeks' vacation and will then return to the Liberty, making her reappearance in the leading role of Dorothy Vernon of Haddon Hall.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): The Alaskan Sept. 13, 14, to S. R. O.; co. good and performances enjoyed; leads not as good as on former appearances. Billie Burke in Love Watches 20 to S. R. O.; Miss Burke excellent, but support inclined to weakness. The Third Degree 27.

LA JOLLA.—THEATRE (H. H. Bourne, mgr.): Opened with The Alaskan Sept. 18; most excellent; to nearly capacity.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons, mgr.): On the Eve Sept. 16-18, by Martha Morton, from the German of Leopold Kämpf, under the management of Henry R. Harris, was given an early production, preparatory to a Boston run. It proved a most powerful and nerve-racking drama, depicting the trials and sorrows of the fight for liberty in Russia. All of the scenes are of terrible interest and fascinating in a way, although throughout sending the cold chills down one's back. Miss Adelman, a German actress of great dramatic power, made a most convincing heroine. Frank Keenan, as the villainous police tool of the government, played in his usual effective manner, and much credit is due him also for his finished stage management of the play, which ran smoothly. Frederick Lewis, Maurice Franklin and Edna Archer Crawford in principal roles contributed greatly to the success. The audiences were of good size and their interest never flagged. The Servant in the House played a successful and highly dramatic engagement week of 20. At the performance 24 a theatre party made up of Shriners and their families occupied the main part of the orchestra. Louis Mann 27-30. The Bound Up 30. HARTFORD (H. H. Jennings, mgr.): Under the caption of The Geiser of Gallaboo, Clarke's Burlesque co. pleased, to fair sized audiences 16-18. The chorus and costumes were much in favor and the comedy work and solos were well received. Estelle Rose made a good impression while Jack Bold and Frank Wakenell handled the comedy parts. Lulu Glaser was billed for current week, but the dates were transferred, and the house remained dark. No immediate booking is announced. A. DUMONT.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson, lessee and mgr.): Via Wireles, with Jack Binn as an added attraction, Sept. 17, 18, repeated its New York success. The largest crowd that has attended any attraction for a long time was in evidence 20 to see Rya Taganay, Bessie Clayton, et al. in Politics by 1900, judged by the applause everybody was satisfied. As nothing tangible had not in an appearance up to 3 p. m., Manager Jackson put out the "no show" sign 21 and refunded a household of money paid for seats to Robin Hood, Papke Ketchel 22. The Thief 23. Three Princes 24, 25. Estelle Allen in A Princess of Patchen 27-30. Jacob Adler 30. Louis Mann in The Man Who Stood Still 1. The Clansman 2. ITEM: The season is starting off nobly. WILLIAM F. HOPKINS.

NEW LONDON.—LYCEUM (Walter J. Murphy, res. mgr.): The White square Sept. 17, fair. Ketchel-Papke light pictures to ordinary business. The Clansman 25. Gage Stock co. 27-3. ITEM: William Gillette has been here for several days on his houseboat. "Aunt Polly" in The Fautner Brothers returned to New London after trying out in New York 20. R. E. Riddick, in advance of The Clansman, and the members of the Paid in Full co. were guests of the local Lodge of Elks 15.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Gage Stock co. opened for a week Sept. 20 and presented the following: Rival Candidates, Sapelo, The Fighting Chance, Belle of Richmond, His Majesty and the Maid and Little Alabama, with specialties; business fair; co. of usual popular price merit. The Clansman 27. Cecil Spooner in The Little Terror (her first appearance in Norwich) 28.

WILLIAMSTON.—LOOMER (John H. Gray, mgr.): Weber Stock co. Sept. 20-25 opened to S. R. O., giving dollar show at popular prices. Plays: We Are King, The Man of Mystery, The Danites, Lynwood, Lady Audley's Secret, The Three Hats. The same co. played this city Sept. 8 in We Are King. Well balanced co.

WATERBURY.—POLI'S (Harry Parsons, mgr.): East Lynne, 19. The Final Settlement 20, cancelled owing to delay in shipment of baggage. The Polles of 1900 turned many away after packing the house with an enthusiastic audience 21. The Thief 25. The Clansman 30.

NEW BRITAIN.—RUSWELL LYCEUM (J. J. Lynch, mgr.): Intruder, Sept. 13; an excellent, clever comedy co.; one of unusual merit; fair sized audience. East Lynne 17; pleased well filled house. Robin Hood 23, cancelled. The Clansman 28. The Thief 29. The Servant in the House 1.

WINSTED.—OPERA HOUSE (Mills E. Norton, mgr.): The Final Settlement Sept. 13; performance good; small house. The Isle of Spice 20 to good house; co. fair. Miss Petticoats 23 to very small business. The Thief 25.

DANBURY.—TAYLOR'S (W. E. Hamilton, mgr.): Ketchel-Papke moving pictures Sept. 20 to good business, both afternoon and evening. The Thief 27.

MERIDEN.—POLI'S (M. Burnet, mgr.): Vaudeville Sept. 20-25 and 25, to good business. The Thief 24.

DELAWARE.

WILMINGTON.—AVENUE THEATRE (Cop. neas, Edwards and Roth, mgrs.): The Lira 3; had intended to open 27, but co. not ready.

GEORGIA.

SAVANNAH.—THEATRE (W. B. Seekind, mgr.): The Land of Nod Sept. 16 to small business. The Wolf 17; top heavy house. Joseph and William W. Jefferson in The Henrietta 18, matinee and night, to fair business. House dark until 4. Coming: Brewster's Millions, Human Hearts, Gentlemen from Mississippi, Field's Minstrels, Louis James, Harry Hertz, Ford, Man of the Hour, Devil's Auction, David Warfield, Strongheart, Top of the World, Olga Nethersole, The Lion and the Mouse, Norman Hackett. Paid in Full.

MACON.—GRAND (D. G. Phillips, mgr.): The Traveling Show Sept. 16; fine co. to good business. The Wolf 17; top heavy house. Land of Nod 18; two good houses. York and Adams in Africa 20. Beniah Poynter in Lena Rivers 28. Joseph and William Jefferson in The Henrietta 30.

AUGUSTA.—GRAND (Harry Bernstein, res. mgr.): The Traveling Show Sept. 18 in The Henrietta; light attendance; well pleased. York and Adams 18, in Africa, with matinee; good performance and houses. St. Elmo, 27.

ATHENS.—COLONIAL (A. J. Palmer, mgr.): York and Adams Sept. 14; fair, to good business. St. Elmo 18; poor, to fair house. Lion and the Mouse 21; excellent, to capacity. The Jeffersons 4. Harry Bercford 8. Brewster's Millions 13.

NEWNAN.—NEW THEATRE (Baker and Carpenter, mgrs.): Human Hearts 12. AUDITORIUM (W. P. Gerald, mgr.): Lionel Lawrence in Forgiven 24.

ROME.—OPERA HOUSE (Joe Schneider, mgr.): St. Elmo Sept. 17 pleased fair business. The Lion and the Mouse 20; good, to fair business. Forgiven 25.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall, mgr.): Texas Sept. 21. Ferris Hartman co. 30. Emma Bunting 5. Royal Italian Grand Opera 11, 12. Out and the Fiddlers 13, 14. Sunny Side of Broadway 25. TURNER (C. K. Van Auker, mgr.): My Lord in Livery has been the production past week; co. much improved; fine play and business. PARK: Closed until Fair week, 11-16. BOZ: As usual, running good business. LARIC: Good pictures and business. STAR: Closed for repairs. ITEM: Professor De La Parrelle has opened an academy of music in the Pinney Building.

WALLACE.—MASONIC TEMPLE (C. A. Keating, mgr.): Out and the Fiddle Sept. 19; good co. and good house. Three Twine 21; splendid, to capacity. Sunny Side of Broadway 23. Gorton's Minstrels 29. In Old Kentucky 9. Commencement Days 13. John R. Young in Lo 14. Texas 18. Justin Varum in Cameo Kirby 20. Just Out of College 21.

ILLINOIS.

FREEDPORT.—OPERA HOUSE (Hugh Flannery, Jr., mgr.): Powell and Coban Comedy co. Aug. 23-24; very good co. to good business; gave daily matinees. The Blue Mouse 30; fine performance to full house. Married in Haste 31; good, to good business. A Stubborn Cinderella Sept. 4 opened its season here to a good attendance. Her Dark Marriage 6, matinee; good, to big business. Colored Acrobats 7; small house; poor co.; closed their season here. Girl from U. S. A. 8 to good house; fair performance. Little Homestead 9 to good business. One co. Lena Rivers 10; large audiences and clever performance. Mahara's White Minstrels 18, matinee and night, to good business; show not very strong. Just a Woman's Way 22. Royal Slave 25. Prince of To-Night 27. Gay Morning Glories 28.

QUINCY.—EMPIRE (W. L. Bushy, res. mgr.): The Golden Girl 14; excellent performance and satisfaction; good audience. Moving pictures of Papke-Ketchel light 18; enjoyed by fairly large house. Thorne and Orange Blossoms 17; good

performance; pleased. The Yankee Doodle Detective 19; pleased two good houses. The Girl of the U. S. A. 19; matinee and evening, to good business and satisfaction. The Prince of To-Night 20; crowded house; excellent production; very capable co. Fraser's Highlander Band 21. Meadow Brook Farm 23. Allen's Musical 26-27-30. The Blue Mouse 1-2. The Wizard of Wiseland 3. Henrietta Crowsman 4.

STERLING.—ACADEMY (W. F. Lipp, mgr.): Gay Morning Glories Burlesques Sept. 14 pleased big business. Her Dark Marriage 16; good, to light house. The Wizard of Wiseland 17 pleased fair business. Mahara's Minstrels 21. Papke-Ketchel light pictures 22. Just a Woman's Way 23. Bunco in Arizona 30. Windecker 7. Donald Robertson 8. The Gipsies, hypnotists, 11-16. Porter White's Faust 20.

DANVILLE.—GRAND OPERA HOUSE (Chatterton, Jr., mgr.): Prince of To-Night Sept. 15. Henry Woodruff in leading role; good co. and chorus; pleased good business. Maxwell Repertory co. 13-18 to good business. ITEM: Reported here that the Shuberts had leased the Grand, together with the two capacity houses well known in Springfield and Lincoln, but report could not be verified as Manager Chatterton is now in New York.

ALTON.—TEMPLE (W. M. Savage, mgr.): Thorne and Orange Blossoms Sept. 18; big matinee, fair night performance; fair satisfaction. Henry Woodruff in The Prince of To-Night 19; two capacity houses well known. The Yankee Doodle Detective 23. The World and the Woman 25. The Man of the Hour 26. Meadow Brook Farm 2. Sousa's Band 7. Tempest and Sunshine 9. Coban and Harris' Minstrels 19. Daniel Boone 13. Jane Eyre 15. Way Down East 16.

PEORIA.—GRAND (S. B. Harrington, res. mgr.): Bert A. Williams in Mr. Lodge of Kool Sept. 15; fine house; co. at best. Jane Eyre 19; excellent drama; strong co. Married in Haste 25. Henrietta Crowsman in Sham 28. MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): The Girl Question 16-18 pleased large business; co. extra good. Checkers 19-22; one of best co. this season; crowded houses. Superba 23-25. George Sidney in The Joy Riders 26-29. In Panama 30-2.

URBANA.—OPERA HOUSE (Shuberts, lessee and mgrs.): Blue Mouse 8. Low Deckard's Minstrels 15. Jefferson De Angella in The Beauty Spot 26. ITEM: The Shubert Brothers have taken a lease on the Illinois Opera House, and will take charge 4. It will be under the direct supervision of Herbert E. Duca, manager of the Garrick Theatre, Chicago, who has charge of the Western interests of the Shuberts.

DECATUR.—POWERS (Thomas Roman, mgr.): The Man of the Hour Sept. 18 played to large audience and was greatly appreciated. The Red Mill 25. ITEM: Hermes Bates, property man, was seriously hurt a week with the Daniel Boone co.—A. Sigfried, manager of the Blou, says he will open Nov. 1, whether the building is entirely completed or not.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): The Man of the Hour Sept. 18; delicate, good business. MAJESTIC (C. H. Rumsey, res. mgr.): The Girl Question 19-22; good co. and business. The Girl at the Helm 18-19; crowded houses and excellent co. Superba 18-22 opened to S. R. O. Checkers 23-25. In Panama 26-29. George Sidney in Joy Rider 30-2.

AURORA.—GRAND (Charles Lamb, res. mgr.): Ray Raymond in Dare Devil Dan Sept. 15; good co. and business. Gay Morning Glories 18, 19; good burlesque show to good business. The English Opera co. in Madam Butterfly 23. Just a Woman's Way in Prince of To-Night 25. The Prince of To-Night 28.

ROCKFORD.—GRAND (George C. Sackett, mgr.): Dare Devil Dan Sept. 14; fair house. Gay Morning Glories 16; packed house. Just a Woman's Way 18, matinee and evening; good business. Henrietta Crowsman 24. Madam Butterfly 25. Henry Woodruff 26.

HOOPESTON.—McFERREN (Wm. McFerrin, mgr.): The Cow Puncher Aug. 20; good house and business. Girl from U. S. A. 3; pleased large house. Wizard of Wiseland 8; to capacity; pleased. Wm. McLaughlin 16; good co. and business. Married in Haste 1. Her Dark Marriage 2.

TAYLORVILLE.—ELKS (Jerry Hogan, mgr.): The Little Homestead Sept. 21. Duncan's Hypocrite Show 27-2. Meadow Brook Farm 6. Tempest and Sunshine 13. The Heart of an Indian 18. Married in Haste. Vaudeville and moving pictures on open time.

JOLET.—THEATRE (J. T. Henderson, res. mgr.): Sweetest Girl in Prison 16; fair; fair returns. Checkers 18; good; fair returns. Madam Butterfly 23. The Yankee Doodle Detective 25. Just a Woman's Way 26.

GALESBURG.—AUDITORIUM (F. B. Powell, mgr.): Girl of the U. S. A. Sept. 15 and 16; good co. and business. Married in Haste 18 and Jane Eyre 20; fair houses and attractions. Prince of To-Night 22.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): Powell and Coban Musical Comedy co. did a good business Sept. 13-18. The Royal Slave 23. English Opera co. in Madam Butterfly. Prince of To-Night 30.

PRINCETON.—APOLLO (H. L. Sharp, res. mgr.): Blue Mouse 13. Sweetest Girl in Dixie 18; fair house. Jane Eyre 21; no performance on account of storm. Just a Woman's Way 24. Farmers' carnival at North End 27-2.

INDIANA.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): Cutler Stock co. 13-18 presented The Triumph of Betty, a Woman's Honor, Divorcement, A Risk of His Life, Molly Bawn, Jane Eyre and The Wall Street Detective to very large business, several of the houses being capacity. The performances gave best of satisfaction, the staging uncommonly effective and the acting good. Paid in Full 25. Post-Office Minutes on Broadway 26. Gentlemen from Mississippi 29; cancelled. The Climax 1. ITEM: Wallace H. Cutler of the Cutler Stock co. has signed contracts for his third annual county fair engagement at the Jefferson next September. Ethel Sherwin made her first professional stage appearance with the Marry Stock co. at the Marlowe Theatre, Englewood, Ill. 30, playing a small part in a revival of Hov's A Contented Woman. Miss Sherwin graduated from the Green High School last June and played the widow when George Ade's The College Widow was presented as the class play.—Viva Winebrenner has gone to New York to sing in grand opera under Hammerstein management.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris, mgr.): Madam Butterfly Sept. 18 to capacity business. My Boy Jack 23 pleased good business. Country Kids 22. The Minister's Daughters 25. Thorne and

Orange Blossoms 2. Parsifal 5. The Gingerbread Man 8. Little Johnny Jones 11. Vanda Koon 16. Webb Musical Stock co. 19. ITEM: Mr. Harris will organize and start on the road his new musical melodrama, Two Americans Abroad, opened here Christmas matinee and night. He now has on the road an Eastern and Southern Travel Bureau on the Trail and reports each as doing phenomenal business.

RICHMOND.—THE GENNETT (Ora Parks, mgr.): The Red Mill Sept. 11 pleased large audience. The Man of the Hour 15; good crowd. NEW PHILLIPS (O. G. Murray, mgr.): Yonder Stock co. 11-16; full house every night. Plays presented: At Okey Okey, Her Husband's Friend, Down East, The Man of the Hour, Pariah Priest, and The Man on the Box. Williams' Imperial 18; packed house. ITEM: Ora Parks, who has been treasurer of the Grand and Indiana theatres at Marion, Ind., has succeeded Ira Swisher as manager of the Gennett.

HAMMOND.—TOWLE'S OPERA HOUSE (H. C. Emery, res. mgr.): John and Emma Ray in King Casey Sept. 19, matinee and night; very good co.; house in one continuous roar of laughter; business good. Powell and Coban Musical Comedy co. 20-25 opens in My Queen in Calico. Stubborn Cinderella 26. George Primrose Minstrels 3. Henry Woodruff in The Prince of To-Night 10. Traveling Salesman, with Burr McIntosh, 24.

SOUTH BEND.—OLIVER (Horace C. Judge, res. mgr.): Florence Geor in Fluffy Noddy 3. The Climax 4-9. AUDITORIUM (Horace C. Judge, res. mgr.): My Dixie Girl 10; to fair house. The Minister's Daughter 11; business good. A Royal Slave 18; satisfied two good houses. Forty-five Minutes from Broadway 24. King Dodo 28. A Stubborn Cinderella 27. Paid in Full 30-2.

LA PORTE.—HALL'S (Wilbur J. Hall, mgr.): The Man from Home Sept. 20 pleased a full house; exceptionally strong cast. Henry Hall as Daniel Voorhees plays deserves special mention. Madam Butterfly 21 to good business; satisfied. The Blind Graceland 27. Everything points to a big season. Many Shubert attractions have already been booked.

HUNTINGTON.—THEATRE (H. R. Rumbrough, mgr.): World and the Woman Sept. 17; good co. and business. Madam Butterfly 18; excellent co.; good business. Webb Jackson Burser co. 20-25 to S. R. O.; very good co. Parsifal 28. Henderson Vaudeville co. 30-2. Paid in Full 7. Honor-Mason co. 11-18.

ANDERSON.—OPERA HOUSE (J. E. Hennings, mgr.): Red Mill 8; pleased well filled house. K. Miller Kest in A Dry Town 15; gave poor satisfaction to good business. Williams' Imperial Burlesques 16; excellent satisfaction to fair business. Minister's Daughter 18, matinee and night, to big business; performance fair.

FORT WAYNE.—MAJESTIC (Rice and Stair, mgrs.): Our Own Stock co. in Shore Sept. 18-19 and 18 to capacity and packed houses at all performances. Checkers 16, 17 to good business. The Crisis 19-23 by Our Own Stock co. Stubborn Cinderella 28.

MADISON.—OPERA HOUSE (R. J. Matthews, mgr.): Hayes-Connelly Stock co. Sept. 20-25 cancelled. Parsifal 2. Hayes-Connelly co. 4-9. Way Down East 11. Paid in Full 22.

LINTON.—GRAND (R. E. Bocher, mgr.): Madam Butterfly Sept. 15; excellent co. and performance, but fair house. Barney and Davis Stock co. in vaudeville three nights, commencing 20; good co. and business.

WABASH.—RAULEY (C. A. Holmes, mgr.): The Imperial Burlesques Sept. 13 pleased good business. The World and a Woman 16 pleased fair business. Madam Butterfly 17; excellent attraction; fair business.

CONNEERSVILLE.—AUDITORIUM (F. E. Kehl, mgr.): Eugene Moore and a good co. 30; to light attendance. The World and a Woman 25. The College Boy 26.

EVANSVILLE.—WELLS' BLOU (Charles E. Swenson, mgr.): Mabel Paige 18-19 drew fair houses. The Red Mill 19, matinee and night, to full houses. Beverly 26-29.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker, mgr.): The Man from Home 19; pleased a large audience. Comedy Co. Girls, 26. Powell and Coban's Comedy Co. 27-2.

IOWA.

SIOUX CITY.—NEW GRAND (Maurice W. Jencks, mgr.): Edward Carroll co. Sept. 30-35 at popular prices; fair business and well received. Plays: The Chaudron, Herbs and the Blue Ridge, Northern Lights, David Garrick, Mother's Husband, The Showway, Ernest Fisher and co. in The Hair to the Hoar 19; fair business; well presented. Grace Hayward co. 23-28. AUDITORIUM (W. H. Harrod, mgr.): Jefferson De Angella in The Heart Spot 19, 20; big business; fine performance. Liberal Band, matinee 19, nights 21-23; well received. The Blue Mouse 26, 27. Williams and Walker 30. The Wolf 3, 4.

CLINTON.—THEATRE (C. E. Dixon, mgr.): Girl from the U. S. A. Sept. 17 opened a successful two weeks' engagement 19. Papke-Ketchel moving pictures 21; fair business. Mahara's Minstrels 22; fair attendance and attraction. National Opera co. 23-28. Repertoire: Fra Diavolo, Mascot, Sittchen, and Gold Pasha. Richard Carle in Mary's Lamb 27. The Great Sylvia 28, 29. The Red Mill 3. Gay Morning Glories 4. The Merry Widow 5. ITEM: Henry Grassett, of the Savage form, was a caller 25.

DUBUQUE.—GRAND (William L. Bradley, mgr.): The Lacy Musical Comedy co. drew good houses Sept. 13-18, presenting the following plays: The Sweetest Girl in Town, Hello Bill, Pink Dominoes, The Broadway Girl, The Honeycombs, and His Highness the Bey. Louis Carter 21 and The Wizard of Wiseland 23 cancelled. Richard Carle in Mary's Lamb 27. Daniel Robertson in The Art of Life 2. Red Mill 4. Merry Widow 5. Paid in Full 6. The Girl from the U. S. A. 8. The Roman Next Door 11. In the Bishop's Carriage 14. Babes in Toyland 18. My Dixie Girl 22. Faust 25.

FORT MADISON.—BRINER GRAND (W. E. Briner, mgr.): Yankee Doodle Detective Sept. 12; fair co.; pleased fair house. Thorne and Orange Blossoms 16; fair co. to good house. Meadow Brook Farm 19; good co.; pleased good

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house. Scotch Highlander Concert Band and dancers 23. Wizard of Wisland 25. Moving pictures on off nights.—ITEM: Frank De Vernon, with The Tiger and the Lamb co., passed through en route West, 19, spending Sunday here.

BURLINGTON.—OPERA HOUSE (Chamberlain-Harrington Co., mgrs.): Thorns and Orange Blossoms Sept. 15; good co. and good business. Meadow Brook Farm 18; fair business. The Prince of To-Night 21; with Henry Woodruff playing the Prince. The House of a Thousand Candles 22; with William Koch playing Bates. Wizard of Wisland 23. Gay Morning Glories 30. Tempest and Sunshine 2. Jane Eyre 8. The Beauty Spot 11, with Jeff De Angeli.

NEWTON.—OPERA HOUSE (Sam Lister, mgr.): Angel's Comedy Sept. 13-15. Plays: A laughter of the South, two Americans Abroad, The Elxir of Life, The Serpent, a Cowboy and the Dove, Lady Audley's Secret, The Devil, fine business. Jean Weir, leading woman, was especially clever and her costumes were a strong drawing card with the women. A girl from U. S. A. 24.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus. mgr.): National Opera co. Sept. 12-15 pleased good houses. The Lacey Musical Comedy co. 19-25. Jack Mahara's Minstrels 27. Richard Carle in Mary's Lamb 28. Henrietta Crossman 6. The Merry Widow 7.—MAJESTIC (V. Hume, bus. mgr.): Blue House 5; good to capacity. The Man on the Box 5 pleased fine house.

SPENCER.—OPERA HOUSE (Franklin Floete, mgr.): The National Stock co., Williams and Wilkins, props., organized and opened here in Slaves of the Orient Sept. 15; fair co. to poor house. Lyman Twins in The Prize Winner 23; advance sale fair. Royal English Bell Ringers, M. G. M. Lecture Course, 27. The Blind Organist 2. Tempest and Sunshine 9.

MASON CITY.—WILSON (Arthur and Heffner, mgrs.): Clamjott's Arabian horses Sept. 13-15 in full houses; splendid performances. Wrestling match 25. Richard Carle in Mary's Lamb 24. Miss Hershey from Jersey 25. Tempest and Sunshine 27. William Owen in Married Men 28. King Alafia (by the Elks, local) 29. The Red Mill 30.

WATERLOO.—SYNDICATE (A. J. Busby, mgr.): Dary Devil Dan Sept. 13 pleased fair business. The High Rollers 17, 18; good co. and business. Lyman Brothers Twins 20; good business. The House of a Thousand Candles 27.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Irish Senator Sept. 16 pleased good house. Musical Georgetown 22. Mahara Minstrels 27.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): The Wolf 6; good performance to capacity.

PERRY.—OPERA HOUSE (A. W. Walton, mgr.): Cow Puncher 14. Lyman Twins 16. Tempest and Sunshine 17.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Cow Puncher 3; good business. Irish Senator 16.

RED OAK.—BEARDSLEY (L. M. Beardsley, mgr.): The Man on the Box 7; good co. and business.

KANSAS.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Human Hearts Sept. 21. The Wolf 25. A Dry Town 27. A Girl at the Helm 1. The Merry Stock co. week beginning 11. Stubborn Cinderella 22.—ITEM: The Opera House will be formally opened with The Wolf 25.

ANTHONY.—GRAND (R. B. Beam, mgr.): Boston Ideal Opera co. in The Bohemian Girl Sept. 25. Matinee Girl 5. The Wolf 15. Country prosperous and manager expects big business for season.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): The Wolf Sept. 21, 22. George Fawcett in The Great John Ganton 23, 24. John Mason in The Witching Hour 30.—ATLANTIC (J. A. Wolfe, mgr.): Wolfe Stock co. in The Girl with the Green Eyes 20-25.

COLUMBUS.—McGHEE'S (W. E. McGhie, mgr.): Lewis and Lake Musical Comedy co. 22; cancelled. The Sweetest Girl in Dixie 25. The Blue House 30. Cushman Musical Comedy co. 4-6. Humpty Dumpty 9.

OTTAWA.—BOHRBAUGH (S. R. Hubbard, mgr.): Human Hearts Sept. 15 pleased fair business. On the Suwanee River 2. The Blue House 8.

INDEPENDENCE.—BELDORF (Charles F. Doran, mgr.): The Wolf formally opened this theatre Sept. 17, presenting an excellent performance to large audience.

COLUMBUS.—McGHEE'S (W. E. McGhie, mgr.): Jesse James 11, to fair business. Lewis and Lake Musical Comedy co. 22. The Blue House 27.

FORT SCOTT.—DAVIDSON (Harry C. Erlich, mgr.): The Wolf Sept. 14; fair house; very fine co.

ARKANSAS CITY.—BANNEN'S FIFTH AVENUE (Merritt Jeffries, mgr.): The Wolf Sept. 19 to full house.

CHANUTE.—HETRICK (F. Lee Williams, mgr.): Ten Thousand Dollar Beauty, Sept. 13. The Blue House 28.

BRUNSWICK.—TOWN HALL (H. J. Given, agent): Union Musical Festival Chorus 15.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): The Candy Kid Sept. 17, 18; good business to popular prices; good satisfaction. Howe's Pictures 21; to excellent business.

OWENSBORO.—GRAND (Padley and Burch, mgrs.): The Red Mill Sept. 18; excellent receipts \$500.

FRANKFORT.—CAPITOL (J. M. Perkins, mgr.): The Red Mill 17; pleased big house. Lyman Howe's pictures 22.

LOUISIANA.

JENNINGS.—THEATRE ARDENNES (W. O. Ligon, mgr.): McFadden's Flats, Sept. 13; fair co.; good business. Tim Murphy in Old Innocence 15; excellent co.; fair business. Georgia Minstrels 25.

FRANKLIN.—IDEAL (T. S. Bodin, mgr.): Motion pictures and vaudeville Sept. 13-15.—NIGHT FRONT: Sunny South Floating Theatre 10; good business. Cooley and Thom Floating Theatre 24.

LAKE CHARLES.—OPERA HOUSE (J.

L. White, mgr.): McFadden's Flats Sept. 14; co. poor; business good. Tim Murphy in My Boy 16 pleased good business. Graustark 22. Georgia Minstrels 26.

MAINE.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Uncle Dave Holcomb, a rural play in four acts, by Annie Andrus Hawley and William Lawrence, filled this house Sept. 21. Mr. Lawrence's Uncle Josh in The Old Homestead is well remembered, and in his new play he is the same (type of honest, sweet, good natured farmer, surrounded by interesting characters, well portrayed. The story of love and its consequent troubles, the reformation of a drunken brother, etc., convince one that, as Uncle Dave says in the last scene, "Life's just one darn thing after another." A Girl of the Mountains in good business 22.—ITEM: Annie Andrus Hawley, co-author with Mr. Lawrence, who passed the production of Uncle Dave Holcomb for the first time in Bangor 20. Mrs. A. H. McKechnis has joined her husband, who is business manager with Uncle Dave Holcomb co.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Helen Grayce co. closed Sept. 18, and presented to more than pleased audiences that filled the house, about every performance. In the Palace of the King, When Knighthood Was in Flower, The Little Minister, The Pit, The House of a Thousand Candles, The Devil, The Bishop's Carriage, The Toast of the Town, Thelma, and When We Were Twenty-One; co. and performance the best of any repertoire co. ever seen here. Uncle Dave Holcomb 20, presented by a good co., pleased two small audiences; co. and performance good and deserved better patronage. A Stubborn Cinderella opened 21 for two nights to good house. Deadwood Dick's Last Shot 27-29. High Bells 30. David Copperfield 2. Paid in Full 5, 6, The Third Degree 7-9.

ROCKLAND.—FARWELL (Fred M. Bugley, mgr.): Traveling Salesman Sept. 14; excellent co.; pleased good sized audience. Yankee Doodle Detective 17; light house. The Girl of the Golden West 23. William Lawrence in Uncle Dave Holcomb 24. House of a Thousand Candles 28. Daniel Sully in The Matchmaker 29.

BRUNSWICK.—TOWN HALL (H. J. Given, mgr.): Union Musical Festival Chorus Sept. 15; large house; good co. Lovell's Concert co. 15.

CAMDEN.—OPERA HOUSE (Tom Hunt, mgr.): Harrington's Merry-makers 6-11; good performance, followed by dance. Yankee Doodle Detective 16.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): The ever popular Peck's Bad Boy 16. William Lawrence in Uncle Dave Holcomb 21. A Girl of the Mountain 22.

MARYLAND.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): California Girls Sept. 18; fair performance to good business. The Climax 20; good performance and business. Louis Mann in Henry VIII. 25. Howe's Great London Circus 27. East Lynne 5. Merchant of Venice 6. John Griffiths 8. Fred Noble 9, 10, 23, Dec. 6. Myrtle Harder Stock co. 25-30.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (George S. Wiley, res. mgr.): With a cast of five players, Karl Burgess presented a problem play of American life entitled The World and a Woman Sept. 15, matinee and night. The co. was headed by Helen Hutchins, who was very clever. Rita Davis, William L. Roberts, Irving Lancaster, and Charles A. Kyle completed the co. Satisfaction to good attendance. Eald Mayo in The Girl Outcast, booked for 16, 17, failed to appear. The Merry Widow 18, matinee and night, with Mabel Wilbur as Sonia; excellent co. and chorus; well staged; very good attendance. R. E. Graham, Charles Meekins, and Julia Brewer were very good. Concert 19, matinee, vaudeville and pictures, pleased good attendance. Louis Mann and co. presented The Man Who Stood Still 21 and scored a great hit. Of the co. Madame Mathilde Outtrelly, Louis Hendricks, and John Charles were exceptionally good. Mr. Mann was given a very flattering reception, being accorded twenty curtain calls. Attendance good. Paid in Full 22. Emmet Corrigan in Kegan's Pal 23. The Clansman 24. Cecil Spooner in The Little Terror 27. Charlotte Temple 28. A Stubborn Cinderella 29. May Robinson 30. For Her Children's Sake 1 to Uge Stock co. 4-9.—ITEM: War has again been hotting, who was very clever at the local theatres. Fred Wolf has gone to the Bijou, William Dillon to the Savoy, and John Dillon to the Academy.—C. W. Finney, business manager of The White Squaw, was the guest of J. Fred Miller 20-25.

WORCESTER.—THEATRE (J. F. Burke, res. mgr.): Emmet Corrigan in Kegan's Pal Sept. 20, 21; well played to good audience. The Merry Widow, with Charles Meekins and Mabel Wilbur, to very good business 22, 23. Louis Mann in The Man Who Stood Still 25. The White Squaw 1.—POLI'S (J. C. O'Riordan, mgr.): Poli's Stock co. in My Wife 20-25; to good business. The last weeks of a very successful season will be terminated by the presentation of The Great Divide 27.—FRANKLIN SQUARE (Joe A. Mack, res. mgr.): The Queen of the Secret Seven, to fair business 20-25. Our New Minister, with Joseph Conyers, 27-3.

BROCKTON.—CITY (W. B. Cross, mgr.): The Third Degree Sept. 10-18; good co.; fair business. James Seelye as Richard Brewster and Marion Kirby as Annie Jeffries deserve mention for excellent work. The Merry Widow 20, with Mabel Wilbur in the title-role and Charles

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Laura Burt

DISENGAGED

Laura Burt and Henry Stanford presented H. Morell's exceedingly clever playlet, The Order of the Bath, which has not been seen hereabouts for a long time. The comedy is one of the most novel and brightly written farcels, and, although the scene in the bathroom might be played along broad lines, never for an instant does it ever border upon the indelicate. Miss Burt gave a performance not soon to be forgotten. She looked exceedingly winsome and fetching in her lingerie negligee, keeping happily from all thought of suggestiveness. Her reading of the lines was effective and her comedy was delicious.—Dramatic Mirror, Sept. 11, '09.

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Broadway 21. King Dodo 22. Just Out of College 24. The Black Head 25.

IRON MOUNTAIN.—OPERA HOUSE (A. J. Rundle, mgr.): The Minister's Daughters Sept. 14 pleased small house; rainy weather. Hortense Nielson in A Doll's House 17 thoroughly satisfied large audience. Dougherty Stock co. 20-25. Faust 29.

SAULT STE. MARIE.—300 OPERA HOUSE (H. P. Jordan, mgr.): The Blackhead Sept. 15; good co.; fair business. A Knight for a Day 17 pleased capacity. Hortense Nielson in A Doll's House 22. The Great Divide 23.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Just Out of College 17; fair business and satisfaction given. North Brothers Comedians 20-25 in repertoire with A Millionaire's Wife; to a very large house giving fair satisfaction. Faust 6.

CHEBOYGAN.—CITY OPERA HOUSE (M. E. Hays, mgr.): Faust Sept. 21; fair co. and business. A Knight for a Day 21, 22 to good business and gave excellent satisfaction.

BIG RAPIDS.—COLONIAL (Bartlett Doe, mgr.): Girl from U. S. A. 25 delighted good business. The Banker's Daughter 12.

HANCOCK.—KERRIDGE (Ray Kerridge, mgr.): The Parolan Model Sept. 16 to full house. The Minister's Daughters 20 to fair house, and The Royal Chef 23.

ANN ARBOR.—WHITNEY (A. C. Abbot, mgr.): George Primrose Minstrels 20; fine co. ve big house. Just Out of College 25. The Blackhead 24.

MINNESOTA.

ALBERT LEA.—BROADWAY (F. H. Mallory, mgr.): The Blind Organist Sept. 19; fair co.; good business. It's All on the Quiet 22. Two Married Men 23. Spencer's Troubles 24. Miss Hershey from Jersey 26. The Lachman Carnival co. 20-25.

ST. PETER.—THEATRE (Lapche Brothers, mgrs.): William Owen Sept. 17, 18 pleased good business. Fighting Parson 27. Ralph Rixes 30. Open dates moving pictures.

FARIBAULT.—FARIBAULT OPERA HOUSE (Kaher and Dibble, mgrs.): The Congo King 18; fair co. to light business. Wm. Owen in As You Like It 22. Lena Rivers 23. The Fighting Parson 24.

ROCHESTER.—METROPOLITAN (L. R. Leffer, mgr.): Tempest and Sunshine 15 to large business.

MISSISSIPPI.

NATCHES.—BAKER GRAND (Sam J. Myers, mgr.): Season opened Sept. 20 with Max Figman and good co. A. The Old Curiosity Shop; business fair. Land of Nod 30. The Traveling Salesman 4.—ITEM: The Baker Grand orchestra is again under the efficient direction of Professor W. B. Ennis, which insures the patrons a musical treat at each performance.

MISSOURI.

ST. JOSEPH.—TOOTLE (O. U. Philley, mgr.): George Fawcett in The Great John Ganton Sept. 13, 14 gave a masterly character presentation in the title-role; the support was strong and the play pleased good business. The William Grew Stock co. gave as a far well performance The Heir to the Floor 10. The co. has been very popular during their summer season here and close their successful run to open in Joplin, Mo. Jefferson De Angeli in

The Beauty Spot 16, 17. The Golden Girl 27. —LYCEUM (C. U. Philley, mgr.): Human Hearts 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Broadway Gaiety Girls 15-18: a good co. and snappy chorus. The olio was very good, especially the acts by Harry Antrim and Yetta Peters and the musical act of the Five Brown Brothers, who scored a great hit. The Girl from the U. S. 19-22. Good. Corner Girls Extravaganza 23-25. —AUDITORIUM: Liberator's Hand 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The St. Joseph House Show 20-25.

HANNIBAL.—PARK (J. B. Price, mgr.): The Golden Girl Sept. 15; excellent co.; good business. Allen Musical Stock co. 16-18; fair co. to good houses. Plays: The King of Kokomo, McFadden's Matrimonial Bureau, The Isle of Smiles, Fraser's Highlander Concert Band 20, Meadow Brook Farm 23, Girl from the U. S. A. 25. The Man of the Hour 29. Parsifal 30. BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): The Edwin House Players Sept. 15; excellent co.; played capacity. Plays: Her Only Way, For a Quaker Maiden, The Shepherd of the Hills, Bees of the Bar 2, The Moth and the Flame, and Kit Carson. The Sweetest Girl in Dixie 21. The Blue Moose 25. FULTON.—PRATT'S (Gaw and Newland, mgrs.): House dark Sept. 19-20. Uncertain as to formal opening for the season. Lewis and Lake 2. Col. Younger 5. Kellogg and Helms co. 6. Parsifal 8.

LOUISIANA.—LYRIC (John Yeager, mgr.): Opened Sept. 27 with vaudeville and moving pictures. —AIDOME: Closed. —NICKELODEON: Continued to do good business 18-19. LEXINGTON.—GREYER'S (Ed. Haackher, mgr.): The Blue Moose Sept. 22. —ITEM: The Star Grand Opera House will now be known as Greyer's.

MONTANA.

BUTTE.—BROADWAY (James K. Healet, mgr.): Polly of the Circus 18-19. Sunny Side of Broadway 21. The Shepherd King 20-21. Chaucer's Ode 2-4. In Old Kentucky 5-8. Paid in Full 9-10. John E. Young co. in Lo 10-11. —FAMILY THEATRE (G. J. Crawford, mgr.): Harry Cornell Stock co. Nettie the News Girl 19-20. The Pumpkin Husker 20-21. MISSOULA.—HARNOIS (C. A. Harnois, mgr.): The Cat and the Fiddle Sept. 15; good co.; fair house. Polly of the Circus 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Sunny Side of Broadway 23. Gorton's Minstrels 24.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): Honeycomb Trail Sept. 15, 16; a very pleasing production to good houses. The Great John Ganton 17, 18. The Blue Moose 20. The Beauty Spot 21, 22. —LYRIC (L. M. Gorman, mgr.): In Missouri 13-19; a good offering to good houses. —ITEM: The Oliver opened formally for the season 17 to a good house. Many of last year's New York successes have been booked. NORFOLK.—AUDITORIUM (M. W. Jones, mgr.): The Third Degree Sept. 14; one of the best attractions to date. The attraction was light. Edmund Carroll Stock co. in the Chaucer 20 to fair business. Same co. balance of week. Lyman Twins 28. House of a Thousand Candles 1.

NEW HAMPSHIRE.

KEENE.—OPERA HOUSE (A. W. Quinn, mgr.): Adaline Filles in Dolly Varden Sept. 8; excellent co. and performance to good business. Whiteside Strauss co. 13-18, except 14; good co. Plays: Way Out West, A Daughter of the South, The Peddler, For a Human Life, The Yankee Doodle Boy, A Doctor's Crime; fair business. Granstark 14; good co. and performance to good business. The Old Homestead 20; excellent co. and performance to S. R. O. The Isle of Spices 21; good co. and performance to good business. The Man on the Box 29. The Servant in the House 13. The House of a Thousand Candles 19. Human Hearts 23. —ITEM: Harry D. Allen, the manager, and Bernice Bartlett, the prima donna of Dolly Varden co., were warmly received by many friends here, this being their old home. The Old Homestead opened its season here with an excellent performance. —Frank Thompson, the manager, with his wife, is making the tour in his large touring car, prior to the Boston engagement.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): A Stubbish Cinderella pleased fine business Sept. 14. The Traveling Salesman 15; good house and attraction. Daniel Sully in the Matchmaker 20 played to light business. The Girl of the Golden West 21; splendid attraction to fair business. The new Eight Bells musical good house 22. Deadwood Dick 23. Uncle Dave Hancock 24. David Copperfield 27.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King bus. mgr.; Sherman's moving pictures Sept. 18 pleased fair business. The Traveling Salesman delighted good business 20. Sherman's moving pictures 24. A Stubbish Cinderella 25. Sherman's moving pictures 27. House of a Thousand Candles 4. Eight Bells 7.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Granstark Sept. 22; large and pleased audience.

NEW JERSEY.

HURLINGTON.—AUDITORIUM (Charles M. Lauling, mgr.): The Smart Set, headed by S. H. Dudley, with a capable co. in support, appeared in His Honor the Barber Sept. 15; lively in action and abounding with tuneful airs, with nothing of a suggestive nature in the comedy, won for them well deserved applause from a good audience. S. H. Dudley, James Burris, Andrew Trumble, Jennie Pearl, Bertie Ormes, and Aline Camille carried off the honors. An exceptionally strong chorus is carried, their singing making a big hit. Paid in Full has played Burlington before, but the cast that presented it 16 was superior in strength to those heretofore seen, and the reception accorded them was a genuine ovation. Thomas Coffin Cooke gave a finished interpretation of the grouchy Joe Brooks. William R. Lyons as the unassuming Jimmie was capital. Frank O. Burton as Captain Williams gave a masterful touch to that character, while the work of Edna Brothers as Emma Brooks was most excellent. Kate Fletcher as Mrs. Harris, Hazel Canpie seen as Beth Harris, and Jack Sheehan as Nate were admirably adapted to their parts. Stage mountings were rich in color and environments. The Woman Para. seen last season as This Woman and This Man 7. Billy the Kid 14. A Knight for a Day 16. The Girl of the Golden West 25. —ITEM: William Fleetwood, the past sum-

mer superintendent at Hancock Park, has returned to town and will, as in former years, handle the pastebord at the gallery (the) to the Auditorium. —Ralph Woolman, a balcony usher, made his appearance in the theatre orchestra 15, playing the bass viol. —James Moore, manager of the Atlantic Paid in Full co., after an all summer rest along the Maine coast, struck New York just in time to go on tour. —Thomas Massey, director of the Auditorium Theatre orchestra, is considering a tempting offer of an engagement from the Pacific Coast. Aline Camille, who assumed the role of Widow Brown in His Honor the Barber, is a native of Cuba. —George Tichenor attended the New Jersey Kila's outing held at Atlantic City 15. —William Lytle, out last season with Happy Hooligan, now with The Smart Set, staged His Honor the Barber. —Leonard Lane, the English actor, in whose honor a number of society events were given during the Jeffersons' engagement in this city last season, is at present the guest of Mrs. Frank Brown. J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE: Paid in Full was given Sept. 18 to a fair house; the performance was satisfactory. Bernard Day appeared 20 in Sweet Insulation before a large audience, under the direction of the Ancient Order of Hibernians. —ITEM: Marvin Riley, the dramatic editor of the Trenton Times, has gone on a hunting and fishing expedition to British Columbia. He will go directly to Hudson's Bay, where away Mr. Riley will furnish articles to several magazines. —Next week 27-2, being Fair Week, big business is expected at the theatre. At Taylor's The Hair to the Hoar 27, 28. A Gentleman from Mississippi 29, 30. Salomy Jane 31. Louis Mann 2.

DAYTON.—OPERA HOUSE (William A. Miller, mgr.): Queen of the Outlaws Camp Sept. 16-18 pleased good business. Lem B. Parker's new play, The Final Settlement, was presented 20-22. The play possesses an interesting plot. It tells about the divorce habit as it is practiced by a certain class of the society rich in this country. There is a side story dealing with a woman's self-sacrifice for an unworthy man. Around the central theme is woven a number of clever situations and climaxes. Minnie Radcliff, formerly leading woman with the Conners and Edwards Stock co., as Jean Stowe's wife, won the house with her clever acting. Guy Darrell as John Stowe, Louis Tierce as Tom Barr, Pauline Paul as Adele Neilson, four very clever people, drew curtain calls at the close of every act. The production is one of the dramatic treats of the season. The Brand of a Thief, Ramsey Morris' latest play, will be given its initial performance 24, 25. Charles K. Champlin and his stock co. in repertoire, week 27 in The Panther. The Powers that Be, The Charity Ball, An Old Sweetheart of Mine, The Ups and Downs of Life and The Boys' Minded.

PATERSON.—LYCEUM (F. J. Gilbert, mgr.): Offered its patrons The Sporting Deacon Sept. 20-22, which seemed to please, as it was liberally patronized. Thurston, the magician, gave entertaining performances 23-25 to good sized houses. Cecil Spooner comes to a fair week's stay 30, when he will present his new play, The Little Terror. Young Buffalo in New York 27-29.

RED BANK.—LYCEUM (Fred Fitch, mgr.): The Thief 18; to good business and performance. Our New Minister 22, to pleased large audience. Joseph Conners as the County Detective was excellent. —ITEM: The Red Bank orchestra, has joined the Top of the World co.

BRIDGEPORT.—CRITERION (Ed R. Moore, mgr.): Joseph Conners in Our New Minister was greeted by a capacity audience Sept. 21. This play has lost none of its popularity since it was last seen here. Motion pictures 22-25. Pauline Hall in Wildfire 12.

NEW YORK.

ROCHESTER.—LYCEUM (M. E. Wolf, mgr.): Little Nemo Sept. 20-25; Klav and Ex-langer's big musical extravaganza occupied the boards 20-25. Large audiences during the entire week. The story is told in a series of tableaux, which gave opportunity for the wonderful display of the stage carpenters' and electricians' art. The principal comedians of the co. are Joseph Cawthors, Harry Kelly, and Harry Blaney, as blithe a trio of funmakers as one would wish to see. They are on the stage most of the time and they have wide variety of tricks for the entertainment of the audience. Master Gabriel, the Lilliputian, is well suited to the title-role. Natalie Alta carries off the vocal honors; Madeline Marshall has little to do, but it is well done, and Mand Campbell as the Candy Kid and Almee Ehrlich as the Princess are excellent. The Barber 27-29. VANDERBILT (H. Hartig, mgr.): Havana 20-25. Rochester theatregoers displayed a lively interest in the latest Stuart musical comedy. Prominent in the cast are Helen Bertram, Lillian Fitzgerald, George Mack, Hayden F. O. H. and other well-known entertainers. The play is handsomely staged, the electric effects are good, while the girls wear such attractive gowns and take such a lively interest in the doings back of the footlights that the audience is kept continually interested. The Wolf 30-2.

—BAKER (D. M. Canfield, mgr.): Bert Letell co. in Zaza 20-25. Miss Adair, by a clever interpretation of the title-role, increased her popularity with local theatregoers. Mr. Letell's support is at all times adequate. The rest of the co. at all times fulfill the requirements of their respective roles and contribute to the success of the production. Crowded houses at every performance. Are You a Mason? 27-2.

CORINTHIAN (C. S. Coleman, mgr.): Hastings 20-25. A good chorus, clever principals and funny comedians headed by Billy Watson, all combined to give considerable amusement to the patrons of the popular baroque house. An olio of unusual merit was presented between the opening and concluding acts. Big business. Rents-Bantley 27-2. ED G. ZIMMER.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.): King's East Lynne Sept. 18; two fair houses. Norman Hackett in Beau Brummell 21, 22, 23, 24, 25. King's East Lynne 27-2. —ITEM: Phil Branson and Tillie Ballinger, formerly of Horlick's Theatre Opera co., this city, have joined Fritz Scheff, and May Florine Linden, soubrette of the same co., has joined College Girls. —Frank A. Remick has been made musical director of Mozart's Theatre. —James A. Douglas, for many years dramatic and musical editor of the Elmira Advertiser, died at the Hotel Cecil, London 15. Mr. Douglas covered the last Wagner festival at Bayreuth for his paper and was widely known in the profession. The tour of Adeline Alden in Dolly Varden, booked for the Lyceum 17, came to an end in Birmingham, N. Y. 16. —Margaret Herkimer, of this city, has joined The Classman.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLICKER HALL.

THE
INGENUITY OF MAN
CANNOT MAKE BET-
TER WHISKY THAN

HUNTER
BALTIMORE
RYE

FROM SELECTED GRAIN,
SCIENTIFIC DISTILLATION
AND THOROUGH AGING

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

(F. Ray Comstock, lesser: J. Gilbert Gordon, mgr.): The Only Law with Ben Johnson and Mabel Cameron Sept. 22-25. German Comic Opera co. 27-29. The Princess of Patches 1. Havana, with James T. Powers, week 11-16. William Faversham in Herod 21-23.

G. A. HERRICK.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): The Pacific Stock co. closed a very successful week Sept. 18. Mr. and Mrs. Harry Leland made many friends. —ITEM: Mr. and Mrs. Frank Woolley and son were guests of Mr. and Mrs. Leland at a matinee of The College Girl 18. Mr. Woolley was a member of the Manhattan Opera co. playing at Elmira during the past summer. —William P. Kane, the popular and obliging treasurer at the Richardson, is in Syracuse and Cortland on a business trip. —Mrs. Wesley, wife of W. A. Wesley, formerly manager of the Richardson, now located in Gardiner, Mass., is visiting friends here for a few days. —Marvin Savage, who left here two days ago to seek an engagement in New York, is to return and act as pianist at the Richardson during the present season. The above will be pleasing news to Mr. Savage's many friends in the profession.

BINGHAMTON.—STONE OPERA HOUSE (J. F. Clark, mgr.): The Myrtle-Harper co. Sept. 18-19 in Shoemaker, A Child of the Regiment, Out of the Fold, One Girl in a Thousand, A Girl Out Yonder, The Missouri Girl, Burglar and the Lady, and Thon Shall Not Kill drew large houses and gave excellent satisfaction. If I had Money 23. Havana 25. —ARMORY (K. M. Hart, gen. mgr.): Dolly Varden 16 to light business. De Wolf Hopper, surrounded by an admirable cast, gave his tuncful offering, A Matinee Idol, 18, to large audiences; the chorus was musical and cheerful, and the costumes and scenery were all on a most elaborate scale. Texas 23. Sousa's Band 24. The County Sheriff 25. Clara Turner co. 27-2. —ITEM: The Dolly Varden co., which was at the Armory 16 and which has received several hard bumps the past week, received the final blow in this city and as a result has disbanded. Most of the members have left for New York.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): The Woman Pays Sept. 10, with Minnie Victorson; beautiful production to fair business; the cast was unusually meritorious. Moonshiners' Daughter 20. The Barber 27-29. Minstrels 25. —ITEM: Joseph King's East Lynne, with Avis Palae, 20. Ma's New Husband 4. Broadway Players 11-13. —ITEM: The regular weekly moving picture shows, that were on popular last year, will be resumed on Saturday, 9, and will be given each Saturday night, and will consist of five reels of pictures, two songs and two vanderlille acts.

SYRACUSE.—WIERING (John L. Kerr, mgr.): Grace George Sept. 24, 25. The Newlyweds and Their Baby 27-2. —HASTABLE (H. Hastable, mgr.): The Greenie Slave's Revenge drew large houses 18-19. The Only Law, the first of the first-class attractions to be presented at this house at intervals, attracted fairly 20, 21. The co. was one of excellence, and especially noteworthy was the work of Mabel Cameron, Ben Johnson, and Forest W. Grant. East Lynne attracted well 22. The Final Settlement 23-25. The Queen of the Outlaws Camp 27-29. The Eve Witness 30-2. —ITEM: Claire Maglin and Clara Denmore left 18 to join the Leander Blenden Stock co. —Katherine Robert, for two seasons star of the Summer stock here, was in town 21. E. A. BRIDGMAN.

AUBURN.—BUTTS OPERA HOUSE (Wallace Amusement Co., mgrs.): Harcourt Comedy co. Sept. 20-25; good business. Plays: Gold King, Man Without a Country, Gates of Justice, Jesse James, Hand of the Enemy and Little Madcap. Vanderlille 27-2. —BUTTS AUDITORIUM (J. N. Ross, mgr.): The Only Law 22; good business. —NEW JEFFERSON (J. O. Brooks, mgr.): Norman Hackett 20 played small audience. Clara Turner co. 21-25; excellent business. Plays: Modern Lady Godiva, Rogers and Millionaire, and Mary. East Lynne 25. Ma's New Husband 30.

WAVERLY.—LOOMIS OPERA HOUSE (H. C. Watrous, mgr.): Norman Hackett Sept. 8 in Beau Brummell to fair house. The Woman Pays 14; fair house and performance. The Weatherman from Mars local under auspices of local Lodge of Knights of Columbus, 14, 15 and 20; excellent performance to S. R. O. Texas 22; good performance; fair house. Ma's New Husband 25. Havana 27. Quincy Adams Sawyer 29. The Servant in the House 5.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Isle of Spices Sept. 17; to good business; pleasing performance. Moving pictures 18-20. To good business; pleasing performance. The Thief 21; to good business; pleasing performance. Moving pictures 22-23; to good business; pleasing performance. Bernard Day in Sweet Insulation 24. Moving pictures 25. Three Twins 27. Moving pictures 28.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattaw, mgr.): The County Sheriff Sept. 18, two performances; co. and business fair. Havana 30. The Moonshiners 2. —

ITEMS: Don't Tell My Wife, which was booked for 23, canceled by Manager Mattaw. —Manager Mattaw spent 18, 17 at the State Fair at Syracuse.

NEWARK.—OPERA HOUSE (S. F. Sherman, mgr.): Maher Stock co. closed Sept. 18 with capacity house; co. above the average and pleased. Clifton Mallory in David Garrick 18. East Lynne 26. Wilson's moving pictures all dark nights to good business.

KINGSTON.—OPERA HOUSE (G. V. Du Bois, mgr.): The Third Sept. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Servant in the House 27. Texas 28. The Servant in the House 27.

HORNELL.—SHATTUCK OPERA HOUSE (Charles K. Smith, mgr.): Clara Turner Stock co. Sept. 13-20 to fair business. Norman Hackett in Beau Brummell 24. Polly of the Circus 27. Texas 28. The Servant in the House 27.

TROY.—BAND'S OPERA HOUSE (H. T. Thompson, mgr.): Grace George Sept. 22 in A Woman's War delighted full house; co. well balanced. Minnie Victorian 23. —LYCEUM: The Mortimer Snow Stock co. 20-25 produced 81. Mine to large and well pleased audiences. The Burglar and the Lady 27-2.

LOWVILLE.—OPERA HOUSE (W. H. Kalcott, mgr.): The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Honeycombs Sept. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91,

edy Quartette. Little Johnny Jones 27.—
ITEM: M. L. Adler, of the Shapiro Music Co.,
was a visitor here 20.

WILLIAM H. MCGOWN.

SANBURY.—THEATRE (V. O. Woodward,
mgr.): John A. Himmelstein's Imperial Stock co.
closed a very successful week's engagement
Sept. 18. The following plays were presented:
Marching Through Georgia, The Vagrant, Lena
Harris, The Wall Street Detective, Hello, Bill,
all of which were well received. For week of
20 vaudeville will be the attraction, together
with moving pictures, Norine Carmen and her
Minstrel Boys, The Great Campbell, Williams
and Lee, and Rowland-Hammond musical act
being the attractions 21-23.—LYCEUM (Law-
rence and Griffith, mgrs.): The Belle of Rich-
mond opened a three nights' engagement 20 to
capacity.

PINDLAY.—MAJESTIC (L. J. Sievin,
mgr.): Hyde Stock co. Sept. 13-18 in A Glided
Foot, Bill Waters Run Deep, The Meddler,
Colombus Padden, The Suburban Winner, and
The Texas Pleased good business. Tempest
and Sunshine 20 pleased fair house. Previous Box
of 27. As Told in the Hills 25. Howe's moving
pictures 9.—GILLETTE (Carl Smith, mgr.):
William Larkins, res. mgr.: North Brothers
stock co. 13-18 in The Millionaire's Wife,
The Bachelor, The Girl, The Millionaire's
Secret, Secret Service Men, A Runaway Match,
and Oliver Twist pleased good business. Facean
Stock co. 27—indefinite.

MEYHUS.—OPERA HOUSE (W. F. Geh-
rich, mgr.): Nancy Boyer Stock co. closed
very successful engagement Sept. 13-18. Plays
presented: The Girl from Out Yonder, Tempta-
tion of a Bride, Belle of Richmond, A College
Romance, Trooper Billy, and A Fatal Love;
pleased crowded house each night. Buster
Brown 24, Christian Science lecture 4. A Hired
Girl 7. Martin's U. T. C. 11. Howe's moving
pictures 13. As Told in the Hills 14. Hidden
Hand 19. Business prospects good.

SANBURYVILLE.—WELLES OPERA HOUSE
(Victor Seaville, mgr.): Under Southern Skies
Sept. 18 pleased two fair sized houses. Al.
William 24. The Night of the Fourth 27.
Night of St. George 29 (local). Norman
Hackett in Beau Brummel 30. Isle of Spice 1.
O. (Al. Martin's) 2.—ITEM: This city
was the former home of Harry Bulger, and when
he appears in The Night of the Fourth he will
be accorded a rousing reception by former
acquaintances. A banquet is being arranged in
his honor.

ANKON.—COLONIAL (F. E. Johnson, res.
mgr.): Oshan and Harris' Minstrels, with
George Evans, Sept. 16; excellent, to good busi-
ness. Martin's U. T. C. 17; fair all around.
Norman Hackett 28. Sousa's Band 3. Marie
Cahill in The Boys and Betty 4. Howe's pic-
tures 5. The Prince Chap 7. 8.—GRAND (O.
L. Kiefer, mgr.): Cole and Johnson in The Red
Moon 18-19. S. H. O. The Isle of Spice 20-22
pleased to large houses. The Cowboy and the
Thief 23-25. The Pinkerton Girl 27-29. The
Burglar 30-1.

SPRINGFIELD.—FAIRBANKS (L. M.
Banks, mgr.): Harry A. Ketchum, bus.
mgr.: Oshan and Harris' Minstrels Sept. 24.
The o' th' World 28.—OPERA HOUSE
(Vernon Morrison, bus. mgr.): Lattimore and
Joseph Stock co. 13-18 closed the week in A
Social Thief, Governor's Pardon, and A Keen
Tackey Found to good business. Monte Carlo Girls
Burlesque 24, 25. Himmelstein's Franklin
Stock co. 27-2.

NORWALK.—GILGER (W. A. Roscoe,
mgr.): The Chicago Stock co. closed a very suc-
cessful week's engagement Sept. 13, pleasing
capacity business. Plays last three nights:
Full Gate Inn, Sweet Nell of Old Drury, The
Millonaires (matinee), and Genesee of the
Hills. The Nancy Boyer Stock co. 20 for one
week to capacity. Plays last three nights:
The Girl from Out Yonder, The Belle of Richmond,
and Trooper Billy.

NEW PHILADELPHIA.—UNION OPERA
HOUSE (A. A. Bowers, mgr.): Little Johnny
Jones Sept. 14 pleased fair house. Under South-
ern Skies 17 pleased fair house. Esther Wil-
iams in As the Sun Went Down 18 pleased
business house. Norman Hackett in Beau
Brummel 29. Martin's U. T. C. 1. Isle of
Spice 5.

ALLIANCE.—COLUMBIA (J. Stanley Smith,
mgr.): Murray and Mackey co. Sept. 13-18; fair
business; splendid co. in Why He Divorced Her,
Lena Harris, The Irish Estate, The Two
Girls, The Jew, and The Girl from Arizona.
Married for Money 20; extremely hot weather
caused light attendance; good satisfaction. The
Prince Chap 21; nice business; pleased. The
Burglar 27. The Flower of the Ranch 29.

HAMILTON.—SMITH'S (Tom A. Smith,
mgr.): May L. Forte in repertoire Sept.
18 is fair well. Minnell Brothers Repre-
sents co., featuring Mina Gennell, 20, is a
daughter of the South, to big business. Little
Johnny Jones 26. Howe's pictures 3. Cutter
Stock 4-6 (Fair week).

LIMA.—FAUROT (L. H. Cunningham,
mgr.): Franklin Stock co. Sept. 13-18; fair
business; splendid co. in Why He Divorced Her,
Lena Harris, The Irish Estate, The Two
Girls, The Jew, and The Girl from Arizona.
Married for Money 20; extremely hot weather
caused light attendance; good satisfaction. The
Prince Chap 21; nice business; pleased. The
Burglar 27. The Flower of the Ranch 29.

CANTON.—GRAND OPERA HOUSE (E. E.
Butter, mgr.): Hall's Associate Players Sept.
20-25 did a decidedly good business, present-
ing Mr. Jim, The Black Hand, An Innocent Sin-
ner, Heirs of the Blue Ridge, Secrets of the
Police, The Light on the Trail, A Doctor's Crime,
The Secret Service Man and Mr. Jekyll and Mr.
Hyde. The Murray-Mackey Stock co. 27-2.

CAMBRIDGE.—COLONIAL (Hammond
Brothers, mgrs.): Whellock's Indian Band Sept.
18; good house; fair concert. Reese Brothers'
Colored Minstrels 20 came without any billing;
very creditable performance; business fair. Nor-
man Hackett 2. The Isle of Spice 4.

LANCASTER.—GILBERT STREET
THEATRE (W. H. Outter, mgr.): Little
Johnny Jones Sept. 18 delighted two large au-
diences. The Big Holligan Minstrels 25 (re-
turn). U. T. C. 2. The Lily and the Prince 4.

CINCINNATI.—GRAND OPERA HOUSE
(H. C. Gordon, mgr.): The Flower of the Ranch
Sept. 18; fair business; good co. Little Johnny
Jones 17 delighted small audience.

POMEROY.—OPERA HOUSE (J. M. Kauf-
man, mgr.): Boston Belles Sept. 20 to fair busi-
ness; rather unsatisfactory performance. Gal-
vani (hypnotist) 24.

NEWARK.—AUDITORIUM (Will D. Har-
rington, mgr.): As the Sun Went Down Sept. 21;
fair business. Monte Carlo Girls 22. Under
Southern Skies 23. Al. H. Wilson in Meta in
Ireland 25.

WOOSTER.—OPERA HOUSE (Kettler and
Lamb, mgrs.): Buster Brown Sept. 21; S. R. C.
performance failed to come up to expecta-
tions. Tempest and Sunshine 27. Isle of Spice
4.

UNRICHVILLE.—CITY OPERA HOUSE
(Elvin and Van Ostran, mgrs.): Heath and
House pleased a small audience Sept. 17. Monte
Carlo Girls 21 to fair house; very good. Tem-
pest and Sunshine 30. Saul of Tarsus 16.

MARITTA.—AUDITORIUM (L. M. Luchs,
mgr.): Dark Sept. 13-20. Al. H. Wilson in
Meta in Ireland 23. The Flower of the Ranch
24.

WARREN.—OPERA HOUSE (John J. Mur-
ray, mgr.): Under Southern Skies Sept. 13;
good house. Married for Money 16; fair at-
tendance. The Prince Chap 18 to capacity.

PORTSMOUTH.—GRAND (C. F. Hixley,
mgr.): The Flower of the Ranch Sept. 18.
matinee and night, pleased two fair houses.
Howe's moving pictures 25. Prince Chap 29.

ELVIRA.—THEATRE (H. A. Dykeman,
mgr.): Vaudeville and pictures Sept. 20-25.
St. Elmo 28. Rays 14.

OKLAHOMA.

GUTHRIE.—OPERA HOUSE (J. M. Brooks,
mgr.): Opens 2 with Adelaide Thurston in The
Woman's Hour. The house has been remodeled
and it has an excellent set of new scenery and
is in fine shape. Black Patti 3. Tim Murphy
& Land of God 16. The Wolf 17. Carl 22.
Max Firmen 27. Colored Aristocrats 31. Grand-
stark Nov. 4. Royal Chef 7. The Girl from
Rector's 14.

MALESTEN.—BUSBY (A. Bert Bates,
mgr.): The Alaskan Sept. 25. Adelaide Thur-
ston 28. Black Patti 30.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.):
Paid in Full Sept. 14; excellent play and co.;
fair house. A Gentleman from Mississippi 17.
Full house; excellent play and co.; many cur-
tain-calls. The Girl Question 27. The Climax
2.—ITEM: The State Fair of Oregon, held at
Salem 13-18, drew largest crowds on record;
most successful in every particular.

PENNSYLVANIA.

SCRANTON.—LYCEUM (C. L. Durban,
mgr.): De Wolf Hopper in The Matinee Idol
Sept. 17; co. excellent, to capacity business;
Mr. Hopper is a general favorite here and was
accorded many encores and curtain-calls, which
brought a curtain speech at the end of the
second act; Ethel Dorey and Harriet Burt
scored hits; George Mack merits special men-
tion; the chorus was good and the costumes and
electrical effects were beautiful; the others were
G. F. Moore, Mat Hanley, George Bachus, F.
Truesdell, William Lavine, Florence Sylvester,
Florence Topham, Florence E. Courtney, and
Elda Curry. The Girl from Rector's 21, 22;
co. excellent; delighted two capacity houses;
Cora Beach Turner and Colt Albersson scored
decided hits; the others were John Wilson,
Thornton Friel, Joseph Deller, Claire Greenville,
Marguerite Slavin, Allie Gilbert, H. W. Deulck,
Harry Levan, W. R. Draper, Irene Marshall,
Jennie Lippman, Gladys Stouffer, Cora Styles,
Vida Van Dusen, Clarence Williams, and Fred-
erick Fisher. The Climax 23-25. Brewster's
Millions 1. 2.—ACADEMY (C. L. Durban,
mgr.): Queen of the Outlaws' Camp 20-22; co.
and business excellent; Frank Garver, Dollie
Davis, and Grace Corcoran made hits; the others
were Romalene Fielding, L. C. Phillips, Harry
Jenkins, Anita Zonne, D. H. Morrison, James
Worth, and Charles White. Shadowed by Three
23-25. Barney Gilmore in The Irish Detective
27-29. Arizona 30-2.

ELIZABETH.—MAJESTIC (John L. Gilson, mgr.):
The Prince Chap Sept. 15; very good co. and
fair business; good co. Lyman Howe's pictures
17; finest ever; turned them away. Mile. Ferike
Boros in The World and a Woman charmed the
audience, making a decided hit; good co. and
business. Dolly Varden, A Stubborn Chieft-
ain, and The Three Twins will be seen here
shortly.—PARK (John L. Gilson, mgr.):
Shadowed by Three 16-18; capacity business;
good co. The Cowboy and the Thief closed a
very prosperous engagement 20-22; packed houses
at all performances; excellent co. An Eye Wit-
ness 27-29. Picky, the Pinkerton Girl, 30-2.
—ITEM: Charles Lang, an Erie boy left to
join the Three Twins co. He is a leading cor-
netist and allied last season with the same co.

WILKES-BARRE.—GRAND OPERA
HOUSE (Harry A. Brown, mgr.): Madge Carr
Cook in If I Had Money Sept. 23, 24.—
LYERNE (Lewis H. Baker, mgr.): Pat White's
Gaiety Girls 16-18; very good co. and business.
The Century Girls 20-22 pleased good houses.
The Tiger Lilies 23-25. The Merry Maidens 26-
28. The Bohemians 30-2.—SERBET (Harry
A. Brown, mgr.): Shadowed by Three drew
fair houses 20-22. Arizona 27-29. Barney Gil-
more in Dublin Dan 30-2.—ITEM TEMPLE
(Leo W. Lang, mgr.): Trevor Watkins, boy so-
prano, with the Cambria Glee Club of Wales,
8, 7.

CONNELLSVILLE.—SOISSON (Fred Rob-
bins, mgr.): Leonard's Minstrels Sept. 18 failed
to show up or cancel. At Cripple Creek 23.
Married for Money 24. Girls Will Be Girls
25. The World and a Woman 29.—CASINO
(Fred Robbins, mgr.): Monte Carlo Girls 10.
11; fair performance; good business. Boston
Belles 16; business and performance good. Cal-
ifornia Girls 20.—ITEMS: A fire 18 considerably
damaged the Colonial Theatre Building.
The theatre was only slightly injured. Billy
Oakes, a blackface comedian on the Gus Sun
circuit, was married recently to Harriet Leithy,
of this city.

JOHNSTOWN.—CAMBRIA (H. W. Seher-
er, mgr.): The American Idea Sept. 17 gave
poor satisfaction to large business. Trilby Fri-
zanza's place was taken by her sister and the
fact concealed from the public. Brewster's Mil-
lions 18 delighted two large audiences. At Crip-
ple Creek 22. Howe's pictures 23. Eleanor
Robson 28. Wildfire 1.—ITEM: The Cambria
Theatre is respondent with a new drop curtain,
from the Grand from Rector's. It is a sort of Max-
field Parrish effect and depicts a rural scene in
early Fall moonlight. At present there are no
ads on it and it is decidedly pretty and artistic.

LANCASTER.—FULTON OPERA HOUSE
(C. A. Yecker, mgr.): Chaucer-Kelley co.
pleased large houses 14-18. Brewster's Mil-
lions 23. The Girl from Rector's 24. The Last Trail
25. The Smart Set 28. East Lynne 1. Little
Miss Muffit 2.—ITEMS: At a meeting of New
York, New Jersey and Pennsylvania theatrical
managers, held at Philadelphia, 16, Manager C.
A. Yecker, of the Fulton, was chosen pres-
ident.—Rodney Good, of this city, who was
stage-manager of the Crest Pier Theatre, Wild-
wood Crest, N. J., goes to Chester, Pa., to the
New Chester Theatre.

EASTON.—ABLE OPERA HOUSE (F. W.
Allen, mgr.): Paid in Full Sept. 17; excel-
lent production; deserved better patronage. Little

THE SEASON'S SENSATIONS

COUNT 'EM !!

JAMES KYRLE MacCURDY

In His Own Great Play, THE

YANKEE DOODLE DETECTIVE

The Capacity Box Office Feature!

BILLY THE KID

With FRANK DICKSON

BILLY THE KID

With NOLAN GANE

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A New Sunday Night Stand—THE NEW HOWLAND

PONTIAC, MICH.

The house that is getting the money. Have following Sundays open—Oct. 17-31, Nov. 7-14, Jan. 18-22-24.
Other Good Opening Time to Offer. M. R. WILLIAMS, Manager, Hotel Hedges.

1909—MISS CLARA TURNER—1910

Just closed a most successful summer season at Vailmont Pavilion, Williamsport, Pa.
The Girl says: "Many hundreds of Pavilion patrons not only enjoyed the plays she pre-
sented and her interpretation of the roles she assumed, but they took home with them a
real affection for the clever and cheery woman who always looked cheerful, and even ventured
to relieve the tenses of a tragic role with a smile on the side, that went deep into the hearts
of her auditors."—Management TRA W. JACKSON.

Miss Muffet 18; disappointed fair sized audi-
ence. Cora Payton Stock co. 20-22; presented
The Crisis, The Climbers, Man and Woman, and
Hearts Aflame. One of the best repertoires con-
sists here in years; business good. East Lynne
20. The Girl from Rector's 30. Passing Re-
view 4. The Woman Pays 5. Lena Harris 6.
Pole's Lecture 7. Heart of Alaska 8. The
Merry Widow 9.

ROCHESTER.—MAJESTIC (Charles E.
Smith, mgr.): John W. Vogel's Minstrels Sept.
15; large audience; excellent performance. A
Pair of Country Kids 18; fair business and
performance. Redded vaudeville and motion
pictures 16-19 are drawing good business.—
GRAND OPERA HOUSE (Walter Javens,
mgr.): Monte Carlo Girls 17, 18; large busi-
ness; good performance. California Girls Bur-
lesque 25.

HARRISBURG.—MAJESTIC (N. E. Mir-
lick, local mgr.): The American Idea Sept. 18;
good attendance and pleased. Steinson's U. T.
C. 17 to good business. The Girl from Rector's
20; very good business and audience delighted.
Howe's motion pictures 21, 22; attendance very
good and the selection of views of foreign lands
were highly appreciated. Brewster's Millions
24, 25. The Smart Set 27.

READING.—ACADEMY (P. Levy, mgr.):
The Climax 20-21; co. good to fair business.
Florence Weber portrayed the only feminine
character to good advantage. Bertha Now in
Little Miss Muffet 22, to poor business. The

STUART ROBSON

WITH BILLY CO.

Care Messrs. SAM & LEE SHUBERT.

SAMUEL GODFREY

GRAUSTARK

Monika Rouge Girls 23-24, with matinee; business
fair. The Girl from Rector's 25, with matinee;
pleased two large audiences. Robert Ober in
Brewster's Millions 27. William Collier in The
Patriot Oct. 1. Heir to the Heiress 2.
POTTOWOM.—OPERA HOUSE (E. C.
Mauger, mgr.): Lily and the Prince Sept. 29,
two good houses; fine co.; pleased.—CAM-

BRIA: Gipsy Society of South Wales, six in co., featuring Morton Trevor Watkins, the boy soprano. This was their second concert in this country. Hear to the Hooers!—**OPERA HOUSE** (John Doster, mgr.): Opened Sept. 14 with The Burglar to good house and pleased. Keyes Sisters Stock co. 20-25. Lillian Prince 29. At Cripple Creek 30. Cradled in the Deep 2. Flower of the Ranch 8.

MAUCH CHUNG.—**OPERA HOUSE** (Malhears and McGilley, mgrs.): Billy the Kid Sept. 20; co. very good to large business. Moulin Rouge Girls 23.—**ITEM**: Leon Mumford, of the Arcade, Newark, N. J., was calling on his friends here for a few days.

MAHANOY CITY.—**OPERA HOUSE** (M. C. Keler, mgr.): Polly of the Circus 17; good to satisfactory house. Little Miss Muffet 21; small audience; specialties of Miss Nona good. Billy the Kid 23. Uncle Tom's Cabin 20. Brewster's Millions 30.

KANE.—**TEMPLE** (H. W. Swooley, mgr.): Girls Will Be Girls Sept. 23 to well pleased audience. Polly of the Circus 17; good to satisfactory house. The County Sheriff 2. The Yankee Circus 7. Lyman Howe's Moving Pictures 9. The F. Graham Stock co. 13-18.

WEST CHESTER.—**OPERA HOUSE** (J. F. Small, mgr.): Out in Idaho Sept. 21; large and well pleased audience. Just Struck Town 30. John Griffith 1.

RIDGEWAY.—**OPERA HOUSE** (Hyde and Powell, mgrs.): Girls Will Be Girls Sept. 14; fair performance; large house. Vogel's Minstrels 30.

BUTLER.—**MAJESTIC** (George N. Burekhalter, mgr.): Brewster's Millions Sept. 20; capable co.; pleased large house. Married for Money 21; good co.; fair house. The World and a Woman 25. Girls Will Be Girls 27. Vaudeville and motion pictures 28-2.

SOMERSET.—**OPERA HOUSE** (W. D. Lambert, mgr.): Howe's motion pictures Sept. 17; pleased good house. The Lily and the Prince 25.

POTTSVILLE.—**ACADEMY** (Charles Hausmann, mgr.): Three Twines Sept. 17; fine performance to largest house in history of Academy. Polly of the Circus 18; satisfied fair business. Little Miss Muffet 23. The Lost Trail 24. Joshua Simpkins 25. U. T. C. 26.

SUNBURY.—**CHESTNUT STREET OPERA HOUSE** (Fred J. Byrod, mgr.): The Lost Trail Sept. 20; delighted large audience. A Servant in the House 21; also pleased large and fashionable audience. Miss Muffet 29.

DU BOIS.—**AVENUE** (A. P. Way, mgr.): At Cripple Creek to large audience Sept. 16; the excellent work of the co. was fully appreciated.

MORRISTOWN.—**OPERA HOUSE** (Charles M. Southwell, mgr.): U. T. C. Sept. 14; pleased two large audiences. De Wolf Hooper in A Matinee Idol 16; delighted audience; numerous encores. The Climax 18; matinee and night, pleased good business.

SHARON.—**OPERA HOUSE** (G. B. Swartz, mgr.): A Fair Country Girl Sept. 20 to capacity; fair performance. The World and a Woman 22. The Burglar 24.

BRADFORD.—**THEATRE** (Jay North, mgr.): The World and a Woman Sept. 16; medium business. Don't Tell My Wife 17; light attendance. Girls Will Be Girls 18; fair house.

OIL CITY.—**THEATRE** (G. W. Lawder, mgr.): The Burglar Sept. 18; drew two good houses; pleased. The Gingerbread Man 21; packed house; fine co.; great satisfaction. Girls Will Be Girls 25. Partello Stock co. 27-2.

WILLIAMSPORT.—**LYCOMING OPERA HOUSE** (L. J. Fisk, mgr.): Polly of the Circus Sept. 21 to good sized and appreciative audience. Fay Wallace and Francis Vale were well received. The Servant in the House 22; 23 to fair sized and enthusiastic audiences by strong and well balanced co.

FREEDLAND.—**GRAND OPERA HOUSE** (John J. McFadden, mgr.): Lily and the Prince Sept. 16 in large business; co. good. Harry Hersford in The Merchant of Venice 21; roles received several curtain calls. Billy the Kid 24.

YORK.—**OPERA HOUSE** (B. C. Penta, mgr.): Brewster's Millions Sept. 16; excellent co.; business good. U. T. C. 18; fair co.; business good. Thoroughbred 21; canceled. Harry Hersford 22; canceled. Girl from Hector's 23. Moulin Rouge Girls 25. Lost Trail 28. Just Struck Town 29. Smart Set 30. Little Miss Muffet 1. The Merchant of Venice 2.

HARLETON.—**GRAND** (J. B. Blesinger, mgr.): Polly of the Circus Sept. 16; pleased large audience. Little Miss Muffet 20; poor co.; fair business. The Climax 22. Billy the Kid 25. Brewster's Millions 29.

MEADVILLE.—**ACADEMY** (Ben F. Mack, mgr.): The World and a Woman Sept. 20; fair co.; pleased good business. The Burglar 23. Norman Hackett 27.

PITTSBURGH.—**BROAD STREET** (Thomas M. Gibbons, mgr.): King's East Lynne Sept. 22; fair house and co. The Climax 29. Willie Collier in The Patriot 2.

COLUMBIA.—**OPERA HOUSE** (Sam Crawford, mgr.): Cradled in the Deep; fair co. and house. Moving pictures and songs; capacity house. Lost Trail Sept. 27. Smart Set 29.

RHODE ISLAND.

NEWPORT.—**OPERA HOUSE** (Ellis B. Holmes, mgr.): The World and a Woman Sept. 16; pleased small house. The Merry Widow 17; delighted capacity. Paid in Full 30; excellent, to fair business. A Broken Idol 21; pleased light house. The White Swan 25. Emmett Corrigan in Keenan's Pal 24. Charlotte Temple 27. May Bacon in The Rejuvenation of Aunt Mary 28.—**ITEM**: The Clansman, booked for Sept. 22, but the license was revoked by the Board of Aldermen, the result of a petition of several of the colored residents.

WONSOCKET.—**OPERA HOUSE** (Josh E. Ogden, mgr.): Paid in Full Sept. 23; good house. Ten Nights in a Bar Room 25. Girl of the Golden West 29. May Robinson 1. Billy the Kid 2. Yankee Doodle 7. House of a Thousand Candles 9.

SOUTH CAROLINA.

CHARLESTON.—**ACADEMY** (Charles R. Matthews, mgr.): The Traveling Salesman Sept. 14; good house and one of the best attractions of the season. Yorks and Adams drew well 15; have the best attraction in which they have appeared. Last of Ned 16 and matinee was generally enjoyed by paying business. William and Joseph Jefferson in a revival of The Hamlet 17; pleased good business. Al. Field filled the house as usual 21 and pleased everybody.

UNDER THE DIRECTION OF HARRISON GREY FISKE

MRS. FISKE

and the
Manhattan Company, in
SALVATION NELL

By Edward Sheldon

Beginning October 11

GEORGE ARLISS

in a play founded upon
W. J. Locke's
SEPTIMUS

By Philip Littell

Beginning October 25

Guy Bates POST

in a new American play
entitled
THE BRIDGE

By Rupert Hughes

Majestic Theatre, New York

In September, 1910, THE FIRST AMERICAN APPEARANCE OF

MR. LEWIS WALLER

COLUMBIA.—**THEATRE** (F. L. Brown, mgr.): Forgiven Sept. 18; poor, to poor business. Al. G. Field's Minstrels Sept. 15; Elmo 25. College Girls 27. Brewster's Millions 30. Human Hearts 1. Gentleman from Mississippi 4. Coburn's Minstrels 5. Louis James 6. Harry Hersford 9.

GREENVILLE.—**OPERA HOUSE** (B. T. Whitmore, mgr.): Al. G. Field's Minstrels Sept. 9; performance extra fine to R. R. O. St. Elmo 20. Lionel Laurens in Forgiven 21. Desmond Comedy co. 22-25.

NEWBERRY.—**CITY OPERA HOUSE** (Harhardt and Baxter, mgrs.): Lionel Lawrence in Forgiven; excellent attraction to fair business (deserved a full house). Barlow's Minstrels 6. May Stewart 7. Lion and the Mouse 25.

FLORENCE.—**AUDITORIUM** (Frank Brand and G. Brown, mgrs.): Forgiven Sept. 15; good co.; fair house.

SOUTH DAKOTA.

SIOUX FALLS.—**NEW THEATRE** (Fred Becker, mgr.): Grace Hayward and co. Sept. 13-18 to excellent business, giving general satisfaction, especially Miss Hayward. The Girl and the Hawk 20. The Man on the Box 21. Lo 22. Lena Rivers 25. Edmond Carroll and co. 27-2.

YANKTON.—**NEW THEATRE** (M. W. Jencks, mgr.): The Belle of Japan Sept. 19; fair business and co. Jake and the Country Boy 17; poor business and co. The Man on the Box 20 to good business; excellent co. Old Arkansas 25.

WATERTOWN.—**GRAND** (William Culver, mgr.): Montana pleased fair business Sept. 13. Eric Ericson 15. 16; co. and business fair. The Old Clothes Man 21.

TENNESSEE.

KNOXVILLE.—**STAIRS** (Frits Staub, mgr.): Adelaide Thurston in Contrary Mary Sept. 15; delighted two fine audiences. Harry Hersford in Who's Your Friend 17; excellent performance; business good. Daniel Boone on the Trail 23. Blanche Walsh in The Teat 24. Strongheart 29.—**RIJOU** (Fred Martin, mgr.): Sue Marshall in The Cowboy Girl 20-22 to capacity; performance excellent. Joe Morris in Too Many Wives 23-25. The Wizard of Wiseland 26-28. Beulah Poynter in Lena Rivers 29-31.

CHATTANOOGA.—**SHUBERT** (Paul R. Albert, mgr.): The Soul Kiss pleased good house Sept. 13. St. Elmo pleased fair house 15. Adelaide Thurston pleased large house 16. The Lion and the Mouse pleased fair house 17. Harry Hersford delighted small house 18. Blanche Walsh 25.—**RIJOU** (O. A. Neal, mgr.): The Cowboy Girl pleased fair business 13-18. Sold into Slavery 20-25.

NASHVILLE.—**YENDOME** (W. A. Sheets, mgr.): Adelaide Thurston in Contrary Mary Sept. 17, 18 to light business. Harry Hersford in Who's Your Friend during Fair Week. 20-25.—**RIJOU** (George Hickman, mgr.): Yorks and Adams 6-11 with in Panama. St. Elmo 13-18. The Candy Kid 20-25. Way Down East 27-2.

BRISTOL.—**HARMLING OPERA HOUSE** (C. M. Brown, mgr.): The Lion and the Mouse Sept. 15; excellent co. and business. Harry Hersford in Who's Your Friend 16; delighted fair business. Coburn's Minstrels 20; pleased. Too Many Wives 23. Blanche Walsh in The Teat 24.

MEMPHIS.—**RIJOU** (Benjamin M. Stainback, mgr.): St. Elmo drew good houses Sept. 20-25. Too Many Wives 27-3.—**LYCUM** (Clarence Weiss, mgr.): Adelaide Thurston 22, 23. Max Pigman 24. 25. Al. G. Field's Minstrels 27.

JACKSON.—**MARLOWE** (M. Kahn, local mgr.): Adelaide Thurston opened the season Sept. 20, to capacity; pleased. Al. G. Field 30. Lionel Lawrence 9. Jefferson Brothers 11.

TEXAS.

SAN ANTONIO.—**OPERA HOUSE** (Sidney H. Weiss, mgr.): Billy Link's Vaudeville Show Sept. 13-17 was a very good bill, but played to poor business. McFadden's Flats 18, 19; pleased good houses. Tim Murphy in Old Innocence, Cupid and the Dollar, and his new play, My Boy. 20-25.—**EMPIRE** (M. E. Brady,

mgr.): Gagnon and Pollock Stock co. presented Brown of Harvard in an excellent manner 12-18. Mr. Gagnon and Miss Pollock proved themselves to be right up to the front in their different roles, and balance of the co. above the average in stock work. On the whole this co. seems to be the best stock co. that has ever played here. Out of the Field 19-25.

WACO.—**AUDITORIUM** (Jake Garbale, mgr.): McFadden's Flats Sept. 20. Tim Murphy, matinee and night. 25.—**MAJESTIC** (Charles E. Senen, mgr.): Vaudeville and moving pictures week 15; fair performance and business; same with change of bill and pictures 20-25.—**ITEM**: A better inviting Manager H. P. Jordan (Minneapolis correspondent) to be present on the occasion of the visit of President Taft at El Paso, Tex., Oct. 16, was received by the Mayor at Waco.

BEAUMONT.—**KYLE** (Everett Weiss, mgr.): McFadden's Flats Sept. 15 to fair business. Tim Murphy in My Boy came 17 to pleased audience. Richards and Pringle's Minstrels 21. Grandstark 25; two performances.—**LYRIC-MAJESTIC**: interchangeable stock and vaudeville semi-weekly, beginning 20.—**NEW PEOPLE**: in course of construction, will be opened 15 with stock attractions.

VICTORIA.—**OPERA HOUSE** (H. J. Hauschild, mgr.): Georgia Minstrels Sept. 16; average performance to full house. Smart Set 20. Grandstark 4. Arrival of Kitty 15. Beyond the City 20. The Convict's Daughter 21. The Wolf Nor. 4. Cowpuncher 18. Pacific 22. Charles H. Hanford 23. American Hero 24. Missouri Girl Dec. 1. Tempest and Sunshine 2. All on the Quiet 6. The Final Settlement 13. Human Hearts 15. Babes in Toyland 23.

CLARKSVILLE.—**OPERA HOUSE** (C. O. Gaines, mgr.): A Convict's Daughter Sept. 15; good business; performance only fair. Devron from Home 8. Missouri Girl 11. The Cow Puncher 15. Dixie Minstrels 20. Tempest and Sunshine 21. Forgiven 27.

PALESTINE.—**NEW TEMPLE** (W. E. Swift, mgr.): The Convict's Daughter 21. Richards and Pringle's Minstrels 1. Y. M. C. A. 9. Beyond the City 11. Billy Link's Vaudeville co. 25-2.

AUSTIN.—**HANCOCK OPERA HOUSE** (George H. Walker, mgr.): Billy Link's Sept. 18; two good houses.

MARSHALL.—**AUDITORIUM** (L. A. Meyers, mgr.): Convict's Daughter Sept. 18; good business and co. The Smart Set 20.

McKENNEY.—**UNDER CANVAS**: The Harrison Theatre co. 9-18 to S. R. O. almost every night; excellent co. and delighted audiences.

UTAH.

OGDEN.—**UTAHNA**, which is being rebuilt by the Peery Estate for the Northwestern Theatrical Association, of which John Ort is general manager, will be ready to open about the middle of November. About \$50,000 is being expended upon the structure, which will make it one of the prettiest playhouses between Chicago and San Francisco. It will have a seating capacity of 1,200. R. A. Grant, manager for Utah of the Northwestern's interests, will have charge and it will be called the Ogden. The local manager will be announced later. The work of remodeling the Globe Theatre, formerly a moving picture house, and making a vaudeville house, under the direction of Sullivan and Conditine, will start within the next two weeks.

VERMONT.

SHATTLEBORO.—**AUDITORIUM** (George E. Fox, mgr.): Isle of Spice Sept. 21; good business. Old Homestead 27. Call of the North 28, 29. The Man on the Box 30.

BAHRE.—**OPERA HOUSE** (John E. Hoban, mgr.): The House of a Thousand Candles Sept. 20; excellent performance to good house. Grandstark 24. Howe's moving pictures 27. The Isle of Spice 3.

ST. ALBANS.—**OPERA HOUSE** (T. B. Waugh, mgr.): The House of a Thousand Candles Sept. 17; excellent attraction to good house. Sousa's Band 22 (matinee); best (first) of season to S. R. O.

VIRGINIA.

RICHMOND.—**ACADEMY** (Leo Wins, mgr.): Al. G. Field's Minstrels Sept. 19; usual packed house. Brewster's Millions 16 to nice business. Strongheart 17 to light business. Devil's Auction 18; very poor; small house. A Gentleman from Mississippi 20-23; nice business and pleased. The Climax 25-26. George Coburn 27. Louis James 28. The World and a Woman 29.—**RIJOU** (C. I. McKee, mgr.): Pierre of the Plains 20-25; good to fair business. Charley Grapewin in The Limit 27-2.

LYNCHBURG.—**ACADEMY** (Curtin and Salebs, mgrs.): Al. G. Field Sept. 13; good co. and house. Harry Hersford in Who's Your Friend 14; good to small house. The Girl of the Sunny South 18; fair co.; business poor. Brewster's Millions; fine, to fair business. Blanche Walsh in The Teat 21. Devil's Auction 22. Strongheart 25.

WINCHESTER.—**AUDITORIUM** (F. B. Haber, mgr.): Howe's pictures Sept. 1-9; due to good business. When My Wife's Away 15; pleased fair business. The Lily and the Prince 23. Charles B. Hanford in Taming of the Shrew 30. Joshua Simpkins 4. Paid in Full 5. News Family 12.

PETERSBURG.—**ACADEMY** (J. P. Coleman, mgr.): Brewster's Millions Sept. 15; gave good satisfaction to fair house. The Climax 1. small but well pleased audience. The Climax 1.

DANVILLE.—**ACADEMY** (W. S. Harney, local mgr.): The Girl of the Sunny South 17; poor co. and business. Brewster's Millions 20; good co.; pleased large audience.

CLIFTON FORGE.—**MASONIC** (W. F. Tinsley, mgr.): When His Wife's Away Sept. 21; pleased large house.

WEST VIRGINIA.

WESTON.—**CAMDEN OPERA HOUSE** (Wheeler and Edwards, mgrs.): Edward D'Olne and Eugenia Flagg in The Merchant of Venice Sept. 20; excellent performance; well balanced co.; to capacity of house. The Princess of Patcha 24. Girls Will Be Girls 4. The Holy City 26. Little Miss Muffet 23. Climax 24. Yankee Circus 30.

WEIRING.—**COURT** (E. L. Moore, mgr.): The Prince Chap Sept. 23. Uncle Tom's Cabin 25. A Woman and the World 1.—**VIRGINIA** (Charles A. Feinler, mgr.): Under Southern Skies 20-22; good business. The Glassbreed Man 23-25. Isle of Spice 27-30.—**APOLLO** (H. W. Rogers, mgr.): College Girls 20-22; good business. Rose Rydall 27-29. Irwin's Majestics 30, 1, 2.

FAIRMONT.—**OPERA HOUSE** (J. E. Powell, mgr.): Howe's pictures Sept. 21; pleased fair house. Merchant of Venice 23; small house; fair co. The California Girls 25. Greek wrestling match 30. Girls Will Be Girls 1.

CHARLESTON.—**BUREAU** (N. S. Barlow, mgr.): The Flower of the Ranch Sept. 22; finished production to fair business. When His Wife's Away 23.

PARKERSBURG.—**CAMDEN** (W. E. Kennedy, mgr.): Al. Wilson in Mels in Ireland Sept. 22; pleased good business. The Flower of the

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ONE DRAMATIC MINUTE

DODGE, SANFORD: Douglas, Wyo., Sept. 27-28.
 DODSON, J. E. (Cohan and Harris, mgrs.): Chicago, Ill., Sept. 20-21.
 DOIZE, EDWARD (Guy F. Gregg, mgr.): Cumberland, Md., Sept. 25, Hagerstown 30, Frederick 1, York 2, Harrisburg 3, Annapolis 4, Dover, Del., 5, Annapolis, Md., 6, Fredericksburg, Va., 7, Farmville 8, Lynchburg 9.
 DOLLAR MARK (Wm. A. Brady, mgr.): New York City Aug. 23-24.
 DREW, JOHN (Charles Frohman, mgr.): New York City Sept. 6—Indefinite.
 EDSON, ROBERT (Henry B. Harris, mgr.): New York City Sept. 20—Indefinite.
 ELI AND JANE (Harry Green, mgr.): Salem, Ill., 1, Cantonville 2, Festus, Mo., 3, Bonne Terre 4, Farmington 5, Fredericktown 7.
 FARMER'S DAUGHTER (Ed. Anderson, mgr.): McHenry, Ill., 5, Richmond 4, Dundee 5, Marengo 6, Beloit, Wis., 7, Delavan 8, Madison 10.
 FAHNUM, DUSTIN (Lieber and Co., mgrs.): Portland, Ore., Sept. 27-28.
 FAUST (Olga Verne White, prop.): Ishpeming, Mich., Sept. 28, Iron Mountain 2, Ironwood 30, Ashland, Wis., 1, Tomahawk 2, Candon 4, Antigo 5, Stevens Point 6.
 FAYENBRIAM, WILLIAM (Southern: Clay T. Vance, mgr.): Providence, R. I., 4-6, Hartford, Conn., 7-9.
 FIGHTING PARSON (F. Ernest Clayton, mgr.): St. James, Minn., Sept. 28, Jackson 29, Winnebago 30, Lake Mills, Ia., 1, Britt 2, Charles City 3, Waseca 4.
 FLOMAN, MAX (John Cort, mgr.): Little Rock, Ark., Sept. 28, Pine Bluff 29, Shreveport, La., 30, Beaumont, Tex., 1, Galveston 2, 3.
 FINAL SETTLEMENT (C. T. Vance, mgr.): Pittsburgh, Pa., Sept. 27-28, Allegheny 4-5.
 FINAL SETTLEMENT (Southern: Clay T. Vance, mgr.): Mt. Airy, N. C., Sept. 28, Winston-Salem 29, Greensboro 30, Ashboro 1, Salisbury 2.
 FISHER PLAYERS: Mitchell, S. D., Sept. 27-1.
 FLORESTA SHOP (Henry W. Savage, mgr.): Philadelphia, Pa., Sept. 20-21.
 FOR HER CHILDREN'S SAKE (Geo. M. Rosner, mgr.): South Norwalk, Conn., Sept. 28, Middletown 29, Williamstown 30, Fall River, Mass., 1, 2.
 FOREIGN EXCHANGE (Lieber and Co., mgrs.): Chicago, Ill., Sept. 20—Indefinite.
 FORTUNE HUNTER (Cohan and Harris, mgrs.): New York City Sept. 4—Indefinite.
 GAMBLER OF THE WEST (A. H. Woods, mgr.): St. Louis, Mo., Sept. 26-27.
 GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Boston, Mass., Sept. 20—Indefinite.
 GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Grand Rapids, Mich., 2.
 GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): San Francisco, Cal., Sept. 20-21.
 GEORGE, GRACE (Wm. A. Brady, mgr.): Brooklyn, N. Y., Sept. 27-28.
 GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Scranton, Pa., Sept. 27-29, Williamsport 30-2, Syracuse, N. Y., 4-6, Rochester 7-9.
 GILMORE, PAUL (A. J. Spencer, mgr.): Brattleboro, Vt., Sept. 28, 29, Rutland 30, Glens Falls, N. Y., 1, Saratoga 2, Kingston 4, Poughkeepsie 5, Honesdale, Pa., 6, Carbonate 7, Shenandoah 8, Harrisburg 9.
 GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Newark, N. J., Sept. 27-28, Paterson 4-6, Camden 7-9.
 GIRL AND THE GAWK (Will H. Locke, mgr.): Clear Lake, E. D., Sept. 28, Watertown 29, Madison, Minn., 30.
 GIRL AND THE STAMPEDE (V. E. Lambert, mgr.): Ellsworth, Minn., Sept. 28, Sibley, Ia., 29, Sheldon 30, Orange City, 1, La Mara 2, Sioux City 3.
 GIRL FROM RECTOR'S (A. H. Woods, mgr.): Washington, D. C., Sept. 27-28, Baltimore, Md., 2-3.
 GIRL FROM RECTOR'S (A. H. Woods, mgr.): Los Angeles, Cal., Sept. 26-27.
 GIRL FROM RECTOR'S (A. H. Woods, mgr.): Detroit, Mich., Sept. 27-29, Brooklyn, N. Y., 4-9.
 GIRL FROM U. S. A. (Central: Harry Scott, mgr.): Newton, Ia., Sept. 28, Tama 29, Webster City 30, Williams 1, Waterloo 2, Eldora 4, Traver 5, Vinton 6, Independence 7, Dubuque 8.
 GIRL FROM U. S. A. (City: Harry Scott, mgr.): St. Louis, Mo., Sept. 26-27, Cincinnati, O., 3-9.
 GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): Barry, Ill., Sept. 28, Griggsville 29, Beardstown 30, Rushville 1, Jacksonville 2, Virginia 3, Palmyra 4, Carlinville 7, Gillespie 9, Alton 10.
 GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Cadillac, Mich., 28, Traverse City 30, Charlevoix 1, East Jordan 2, Boyne City 4, Cheboygan 5, Alpena 6, Onaway 7, Sault Ste. Marie 8, Escanaba 9.
 GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Lawrence, Mass., Sept. 28, Woonsocket, R. I., 29, Worcester, Mass., 30.
 GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Biddford, Me., Sept. 28, Portsmouth, N. H., 29, Bedford, Mass., 30.
 GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Cincinnati, O., Sept. 26-27.
 GOING HOME (Sam S. and Lee Shubert, Inc., mgrs.): St. Louis, Mo., Sept. 26-27.
 GOING HOME (Sam S. and Lee Shubert, Inc., mgrs.): Seattle, Wash., Sept. 26-27.
 GRAUSTARK (Central: Baker and Castle, mgrs.): Plattburgh, N. Y., Sept. 28, Pt. Henry 29, Ticonderoga 30, Greenville 1, Richmond 2.
 GRAUSTARK (Eastern: Baker and Castle, mgrs.): Milwaukee, Wis., Sept. 26-27.
 GREAT DIVIDE (Henry Miller Co., mgrs.): Sault Ste. Marie, Mich., Sept. 28, Marquette 29, Calumet 30, Hancock 1, Ishpeming 2, Marquette 3, Anselton, Wis., 4, Wausau 5, Green Bay 7, Menominee, Mich., 8, Manitowish, Wis., 9.
 HACKETT, NORMAN (Julius Mury, mgr.): Pittsburgh, Pa., Sept. 27-28.
 HANFORD, CHARLES H. (F. Lawrence Walker, mgr.): Lynchburg, Va., 4, Roanoke 5, Richmond 6, Newport News 8, Norfolk 9, Petersburg 11.
 HANS HANSON (Louis Reis, mgr.): Beresford, S. D., Sept. 28, Alcester 29, Akron, Ia., 30, Harvarden 1, Hudson, S. D., 2.
 HENDRICKS, BEN (A. H. Westfall, mgr.): Milton, N. D., Sept. 29, Langdon 30, Park River 1, Crystal 2, Walhalla 3, Cavalier 5.

Drayton 6, Grafton 7, Carman, Minn., 8, 9, Halder 10, Belmont 11, Brandon 12, Virton 13, Eikhorn 14.
 HER DARK MARRIAGE MORN (Thos. W. Keesey, mgr.): Toulon, Ill., Sept. 28, Wyoming 29, Farmington 30, Cuba 1, Canton 2, Peoria 3, Stanford 4, Maybrook 5.
 HIGGINS, DAVID (Stair and Nicolai, mgrs.): Norfolk, Va., Sept. 27-28, Richmond 4-9.
 HILLIARD, ROBERT (Frederic Thompson, mgr.): Philadelphia, Pa., Sept. 20-21.
 HOLLAND, WILLIAM (Lieber and Co., mgrs.): New York City Aug. 18—Indefinite.
 HOUSE OF THOUSAND CANDLES: Rockland, Me., Sept. 28, Tacon 29, Shawhegan 30, Biddeford 1, Haverhill, Mass., 2, Dover, N. H., 4, Exeter 5, Nashua 6, Attleboro, Mass., 7, New Bedford 8, 9, Woonsocket 9.
 HOUSE OF THOUSAND CANDLES (W. T. Gaskell, mgr.): Des Moines, Ia., Sept. 27, 29, Atlantic 20, Fremont, Neb., 30, Norfolk 1, Sioux City, Ia., 2, Council Bluffs 3, Yankton, S. D., 4, Mitchell 5, Sioux Falls 6, Cherokee, N. D., 7, Webster City 8, St. Peter, Minn., 9, New Ulm 10.
 HUMAN HEARTS (Southern: W. K. Nankeville, mgr.): Fayetteville, N. C., Sept. 28, Florence, S. C., 29, Sumpter 30.
 HUMAN HEARTS (Western: Wm. Franklin Silva, mgr.): Montevideo, Minn., Sept. 28, Willmar 29, Wahpeton, N. D., 30, Fergus Falls, Minn., 1, Brainerd 2, St. Cloud 3, Grand Forks, N. D., 4, Fargo 7, Jamestown 9, IN OLD KENTUCKY (A. W. Dingwall, mgr.): Winnipeg, Man., Sept. 27-29, Grand Forks, N. D., 30, Fargo 1, Battle, Mont., 2, 3.
 IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Des Moines, Ia., Sept. 26-29, Omaha, Neb., 30-2.
 IN WYOMING (H. E. Pierce, mgr.): Fernie, Alberta, Can., Sept. 28, Cranbrook 29.
 INTRODUCE THE (Wm. A. Brady, mgr.): New York City Sept. 22—Indefinite.
 IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York City Aug. 24—Indefinite.
 JAMES, LOUIS (Branch O'Brien, mgr.): Richmond, Va., Sept. 28, Petersburg 29, Newport News 30, Norfolk 1, Raleigh, N. C., 2, Winston-Salem 4, Charlotte 5, Columbia, S. C., 6, Augusta, Ga., 7, Charleston, S. C., 8, Savannah, Ga., 9.
 JANE EYRE (Howard and Clifford, mgrs.): New York City, Ia., Sept. 28, Manchester 29, Oelwein 30.
 JEFFERSON, JOSEPH AND WILLIAM W. (Albert Dorris, mgr.): Albany, Ga., Sept. 28, Americus 29, Macon 30, Atlanta 2, Athens 4, Home 5, Dalton 6, Knoxville, Tenn., 7, Chattanooga 8, Nashville 9.
 JUST A WOMAN'S WAY (Sidney W. Pascoe, mgr.): Coal City, Ill., Sept. 28, Braidwood 29, Morris 1, Streator 2, La Salle 3, Amboy 4, Rochelle 5, Morrison 6, Dixon 7, El Paso 9, Pekin 10.
 KENNEL, EERRA (Lieber and Co., mgrs.): Detroit, Mich., Sept. 27-28.
 KIDNAPPED FOR A MILLION (Eastern: E. H. Perry, mgr.): Des Moines, Mo., Sept. 28, Farmington 29, Flat River 30, Ironton 1, Lataville 2, Poplar Bluffs 4, Paragould, Ark., 5, Kennett 6, Caruthersville 7, New Madrid 8, Charleston 9.
 KIDNAPPED FOR A MILLION (Western: The Perry, mgrs.): Calneville, Mo., Sept. 28, Pleasanton, Ia., 29, Davis City 30, Huxham 1, Indianapolis 2, Ames 4, Woodward 5, Madrid 6, Kansas 8, Nashville 9.
 KING OF RIGAMISTS (A. H. Woods, mgr.): Kansas City, Mo., Sept. 26-27.
 LACKAYE, WILTON (Lieber and Co., mgrs.): New York City Sept. 20-21.
 LAWRENCE, LIONEL (H. H. Joffe, mgr.): Columbia, Tenn., Sept. 28, Sheffield, Ala., 29, Gadsden 30, Anniston 1, Selma 4, Tuscaloosa 5, West Point, Miss., 6, Aberdeen 7, Corinth 8, Jackson, Tenn., 9.
 LENA RIVER (Coast: Barton and Wiswell, mgrs.): Salt Lake City, Utah, Sept. 28, Ogden 2, Pocatello 3, Idaho Falls 4, Boise 5, Walker 6, Baker City, Ore., 7, Pendleton 8, Walla Walla, Wash., 9.
 LILY AND THE PRINCE (Frank Holland, mgr.): Somers, Pa., Sept. 28, Vandergrift 29, Tarentum 30, Waynesburg 1, Steubenville, O., 2.
 LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Boston, Mass., Sept. 27-28.
 LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): New Orleans, La., Sept. 28, 29, Greenville 30, Baton Rouge 3, Salisbury, N. C., 6, Raleigh 7, Henderson 8, Durham 9.
 LORIMER, WRIGHT (W. A. Brady, mgr.): Great Falls, Mont., Sept. 27, 28, Butte 29-2.
 LOST TRAIL (Willis Amusement Co., mgrs.): York, Pa., Sept. 28, Harrisburg 29, Lewisburg 30, Tyrone 1, Johnstown 2, Altoona 4.
 MACAULEY, WILLIAM (Beardstown, Ill., Sept. 28, Rushville 29, Macomb 30.
 MADAME X (Henry W. Savage, mgr.): Chicago, Ill., Sept. 10—Indefinite.
 MALLORY, CLIFTON (D. H. Cook, mgr.): Fort Byron, Ill., Sept. 27, 28, Attica 29, Rockport 30, Middleport 1.
 MAN OF THE HOUR (Brady and Grismer, mgrs.): Philadelphia, Pa., Sept. 20-21.
 MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Moberly, Mo., Sept. 28, Hannibal 29, Keokuk, Ia., 30, Brookfield, Mo., 1, Booneville 2, Kansas City 3-9.
 MAN ON THE BOX (Royd D. Trousdale, mgr.): Ellendale, N. D., Sept. 28, Aberdeen, S. D., 29, Redfield 30, Watertown 1, Brookings 2, New Ulm, Minn., 3.
 MAN FROM HOME (Lieber and Co., mgrs.): Milwaukee, Wis., Sept. 26-27.
 MANN, LOUIS (Wm. A. Brady, mgr.): Hartford, Conn., Sept. 27-29, New Haven 30, Philadelphia, Pa., 4-9.
 MANTLE, ROBERT (Wm. A. Brady, mgr.): Montreal, P. Q., Sept. 27-28.
 MARRIED IN HASTE (Edwin Percival, mgr.): Lincoln, Ill., Sept. 28, Farmer City 29, Gibson 30, Hoopeston 1, Attica, Ind., 2, Paris, Ill., 4, Charleston 5.
 MEADOW BROOK FARM (J. W. Carson, mgr.): Jacksonville, Ill., Sept. 28, Carlinville 29, Greenville 30, Jerseyville 1, Alton 2, Springfield 3, Eldorado 4, Pana 5.
 MILLER, HENRY (Henry Miller Co., mgrs.): London, Eng., Sept. 18—Indefinite.
 MISSOURI GIRL (Jas. Rith, mgr.): Bentonville, Ark., Sept. 28, Springfield 29, Prairie Grove 30.
 MONTANA (Roland Osborne, mgr.): Ft. Robinson, Neb., Sept. 28, Crawford 29, Rushville 30, Valentine 1, Alnsworth 2, Norfolk 4, Columbus 5, Schuyler 6, Waterloo 7, Fremont 8, Blair 9, Council Bluffs, Ia., 10.
 MONTANA LIMER (Klimt and Gosselo, mgrs.): Cleveland, O., Sept. 28-29.
 MRS. WIGGS OF THE CARRIAGE PATCH (Lieber and Co., mgrs.): New York City Sept. 27-28.
 MY PARTNER'S GIRL (Chas. E. Blaney Amusement Co., mgrs.): Washington, D. C., Sept. 27-28.
 NEEL (Frederic Thompson, mgr.): Philadelphia, Pa., 4-10.
 NETHERSOLE, OLGA (Wallace Munro, mgr.): Baltimore, Md., 11-18.
 OLCOTT, CHAUNCEY (Augustus Pitou, mgr.):



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Fargo, N. D., Sept. 28, Jamestown 29, Billings, Mont., 1, Livingston 2, Butte 3, 4, Anaconda 5, Helena 6, Missoula 7, Spokane, Wash., 8.
 OLD CLOTHES MAN (Giles and Bradfield, mgrs.): Pierre, S. D., Sept. 29, Rapid City 30, Sturgis 1, Deadwood 4, Lead 5, Hot Springs 7, Edgemont 8, Crawford, Neb., 9.
 ON THE EVE (Henry B. Harris, mgr.): Boston, Mass., Sept. 20-21.
 ON THE SUWANNEE RIVER (A. B. Warner, mgr.): St. Joseph, Mo., Sept. 26-29, Topeka, Kan., 30, Lawrence 1, Ottawa 2, Kansas City, Mo., 3-9.
 ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Buffalo, N. Y., Sept. 27-28.
 ONLY LAW (Walter N. Lawrence, mgr.): Baltimore, Md., Sept. 27-28.
 OUR NEW MINISTER (Joseph Conyers, mgr.): Worcester, Mass., Sept. 27-28.
 OUT IN IDAHO (Eastern: W. S. Bates, mgr.): East Stroudsburg, Pa., Sept. 28, Bangor 29, Penargyl 30, Lehighton 1, Mahanoy City 2.
 PAID IN FULL (Astor: Wagenhals and Kemper, mgrs.): St. Louis, Mo., Sept. 26-27, East St. Louis, Ill., 4, Hannibal, Mo., 5, Keokuk, Ia., 6, Galesburg, Ill., 7, Dubuque, Ia., 8, La Crosse, Wis., 9.
 PAID IN FULL (Atlantic: Wagenhals and Kemper, mgrs.): Chambersburg, Pa., Sept. 28, Gettysburg 29, Frederick, Md., 30, Hagerstown 1, Cumberland 2, Martinsburg, W. Va., 4, Winchester, Va., 5, Staunton 6, Charlottesville 7, Roanoke 8, Danville 9.
 PAID IN FULL (Coast: Wagenhals and Kemper, mgrs.): Vancouver, B. C., Sept. 28, 29, Bellingham, Wash., 30, Everett 1, Ellensburg 2, Spokane 3-5, Missoula, Mont., 6, Helena 7, Butte 8, Great Falls 10.
 PAID IN FULL (Eastern: Wagenhals and Kemper, mgrs.): Providence, R. I., Sept. 27-28, Portland, Me., 4, Bangor 5, 6, Shawhegan 9, Augusta 10, Lewiston 11.
 PAID IN FULL (Western: Wagenhals and Kemper, mgrs.): Kalama, Mich., Sept. 28, South Bend, Ind., 29, 30, Elkhart 1, Dowagiac, Mich., 2, Logansport, Ind., 3, Peru 5, Wabash 6, Huntington 7, Van Wert, O., 8, Lima 9.
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Leigh, mgr.: Kewanee, Ill., Sept. 27-2, 1909.
 HILLMAN'S IDEALS (P. Hillman, mgr.):
 Belmont, Kan., Sept. 26-2.
 HORN PLAYERS (Miller and Horns, mgrs.):
 Mayville, Kan., Sept. 27-2.
 INSON, BURT: Kramer, N. D., Sept. 28-30.
 KENNEDY, ALICE (W. A. Partello, prop.):
 Gettysburg, S. D., Sept. 20—indefinite.
 KRYEN SISTERS (V. A. Varney, mgr.): Mor-
 rison, Va., Sept. 6-2.
 LEIGH STOCK (C. H. Leigh, mgr.): Danville,
 Ill., Sept. 27-2.
 MACLEAN STOCK (No. 1; P. G. MacLean,
 mgr.): South Bend, Ind., Sept. 13—indefinite.
 MACLEAN STOCK (No. 2; P. G. MacLean,
 mgr.): Muncie, Ind., Sept. 6—indefinite.
 MAHER, PHIL, STOCK (Leslie E. Smith,
 mgr.): Towanda, Pa., Sept. 27-2.
 MAXWELL-HALL STOCK (E. F. Maxwell,
 mgr.): Loganport, Ind., Sept. 27-2, Elkhart
 4-9.
 MINNELL BROTHERS: Middletown, O., Sept.
 26-2.
 MOREY STOCK (Le Comte and Fletcher,
 mgrs.): Norton, Kan., Sept. 27-2, Smith Center
 4-9.
 MURRAY-MACKAY: Canton, O., Sept. 27-2.
 MYRIK-HARDER STOCK (Myrik-Harder
 Amusement Co., Inc., mgrs.): Philadelphia,
 Pa., Sept. 27-2.
 OPHIUM STOCK (Edward Doyle, mgr.):
 Jackson, Mich., Sept. 27-2.
 PARK STOCK (C. W. Park, mgr.): Hazel-
 burg, Miss., Sept. 27-2, Grenada 4-9.
 PARTISAN STOCK (Central, mgr.): R. R. Moore,
 Pa., Sept. 27-2, Warren, O., 4-9.
 PANTILLO STOCK (Eastern: Harry J. Leland,
 mgr.): Geneva, N. Y., Sept. 27-2, Batavia 4-9.
 PAYTON STOCK (Corse Payton, mgr.): As-
 bury Park, N. J., Sept. 27-2, Yonkers, N.
 Y., 4-9.
 PRICE AND BUTLER STOCK (W. G. Price,
 mgr.): East Palestine, O., Sept. 27-2.
 READICK STOCK (M. O. Francillon, mgr.):
 Houston, Tex., Sept. 30-2.
 ROY STOCK (Dennis Roe, mgr.): Union Hill,
 N. J., Sept. 6-2.
 SHERMAN STOCK (Robert Sherman, mgr.):
 Appleton, Wis., Sept. 27-2.
 SIGMOND STOCK (W. O. Hill, mgr.): Sag-
 Harbor, L. I., Mondays, Babylon, Tuesdays,
 Ft. Washington, Wednesdays, Ft. Jefferson,
 Thursdays, Northport, Fridays, Glen Cove,
 Saturdays.
 SPEDDEN AND PAIGE STOCK (Sam Sped-
 den, mgr.): Lead, S. D., Sept. 26-2, Pierre
 4-9.
 STODDARD STOCK (Wm. L. Stewart, mgr.):
 Kenosha, Ont., Sept. 27-2.
 STRONG, ELWIN (Walter Savidge, mgr.):
 Bloomfield, Neb., Sept. 25-2, Wayne 3-7.
 TAYLOR STOCK (H. W. Taylor, mgr.):
 Youngstown, O., Sept. 27-2, Harrisburg, Pa., 4-9.
 TEMPEST STOCK (J. L. Tempest,
 mgr.): Tunkhannock, Pa., Sept. 27-2.
 THOUSANDS STOCK: Cedar Rapids, Ia., Sept.
 27-2.
 WALLACE, HOPE (D. Otto Hittner, mgr.): Ft.
 Scott, Kan., Sept. 27-2, Clinton, Mo., 4-10.
 WERNER STOCK: Stamford, Conn., Sept. 27-2.
 WILLIAMS STOCK (T. P. De Gaffney, mgr.):
 Rocky Mount, N. C., Sept. 27-2.
 WINNINGER BROTHERS: Winona, Minn.,
 Sept. 27-2, Red Wing 4-9.
 YANKER DOOLEY STOCK (George V. Hall-
 day, mgr.): Durand, Wis., Sept. 27-2, Fair-
 bank, Minn., 4-9.
 YE COLONIAL STOCK: Cadiz, O., Sept. 27-2.

OPERA AND MUSICAL COMEDY

ALASKA, THE (Wm. P. Cullen, mgr.):
 Ft. Worth, Tex., Sept. 28, 29, Dallas 30, 1,
 Waco 2, San Antonio 3, Austin 4, Houston
 5, Galveston 6, Lake Charles, La.,
 10.
 AMERICAN IDRA (Cohan and Harris, mgrs.):
 Chicago, Ill., Sept. 27-16.
 BARRIS IN TOYLAND: Chicago, Ill., Sept. 26-2.
 BERNARD, SAM (Sam S. and Lee Shubert,
 mgrs.): New York City Sept. 27—
 indefinite.
 BLACK PATTI (R. Voelckel, mgr.): Texar-
 ana, Ark., Sept. 30, Oklahoma City, Okla.,
 J. J. Ardmore 4, Sherman, Tex., 6, Dallas
 7, Fort Worth 8.
 BROADWAY MUSICAL COMEDY (Roy Chan-
 der, mgr.): Boston, Mass., Sept. 19—
 indefinite.
 CATHILL, MARIE (Daniel V. Arthur, mgr.):
 Pittsburgh, Pa., Sept. 27-2.
 CANDY N' KID (Kilroy and Britton, mgrs.):
 Birmingham, Ala., Sept. 26-2, Atlanta, Ga.,
 4-9.
 CANDY SHOP (Charles Dillingham, mgr.):
 Boston, Mass., Sept. 26-2.
 CARLE, RICHARD (Carle-Marks Co., mgrs.):
 Cedar Rapids, Ia., Sept. 28, Keokuk 29, Iowa
 City 30, Des Moines 1, Sioux Falls, S. D.,
 4, Yankton 5, Sioux City, Ia., 6, Omaha,
 Neb., 7-9.
 CAT AND THE FIDDLE (Charles A. Nelson,
 mgr.): Seattle, Wash., Sept. 26-2.
 CHOCOLATE SOLDIER (F. O. Whitney, mgr.):
 New York City, Sept. 19—indefinite.
 COHAN, GEORGE M. (Cohan and Harris,
 mgrs.): Norfolk, Va., Sept. 28, Lynchburg 29,
 Roanoke 30, Knoxville, Tenn., Oct. 1, Chattanooga,
 2.
 COLLIER AND JOHNSON (A. H. Wilbur, mgr.):
 Toledo, O., Sept. 26-2, Milwaukee, Wis., 3-9.
 COLLEGE BOY (Eastern: Eddie Delaney,
 mgr.): Winchester, Ky., Sept. 28, Georgetown
 30, Richmond 1, Danville 2, Harrodsburg 4,
 Lawrenceburg 5, Lebanon 6, Campbellville 7,
 Hardtoun 8, Springfield 9.
 COMMENCEMENT DAYS (John Cort, mgr.):
 Seattle, Wash., Sept. 26-2.
 CURTIS MUSICAL COMEDY (Allen Curtis,
 mgr.): Los Angeles, Cal.—indefinite.
 DE ANGELIS, JEFFERSON (F. Ray Comstock,
 mgr.): Kansas City, Mo., Sept. 26-2.
 DEVIL'S AUCTION (J. Ward Worrell, mgr.):
 Greenville, N. C., Sept. 28, Spartanburg, S. C.,
 29, Asheville, N. C., 30, Greenville, Tenn., 1,
 Knoxville 2, Rome, Ga., 4, Chattanooga, Tenn.,
 5, Huntsville, Ala., 6, Decatur 7, Birmingham
 8, Tuscaloosa 9.
 DOLLAR PRINCESS (Charles Frohman, mgr.):
 New York City, Sept. 6—indefinite.
 EIGHT BELLS (Byrnes Bros.): Bangor, Me.,
 Sept. 30-1.
 FIFTY MILES FROM BOSTON (Cohan and
 Harris, mgrs.): Eugene, Ore., Sept. 28, Red
 Bluff, Cal., 29.
 FLOWER OF THE RANCH (F. A. Wade,
 mgr.): East Liverpool, O., Sept. 28, Alliance
 29, Warren 30, Sharon, Pa., 1, Rochester 2,
 3, Washington, D. C., Sept. 27-2, Baltimore,
 Md., 4-9.
 FORTY-FIVE MINUTES FROM BROADWAY
 (Cohan and Harris, mgrs.): Milwaukee, Wis.,
 Sept. 30-2, Minneapolis, Minn., 3-9, St. Paul,
 7-9.
 FRIVOLOUS BONNIE (American Amusement
 Co., mgrs.): Marysville, O., Sept. 28, Urbana,
 Ill., 29, Paris 30.
 GAY HUSBAND (Henry W. Savage, mgr.): Bos-
 ton, Mass., Sept. 6-Oct. 2.

GEAR, FLORENCE (Jules Murry, mgr.): Grand
 Rapids, Mich., Sept. 26-29, Kalamazoo 30,
 South Bend, Ind., 3-9.
 GIRL AT THE HELM (H. H. France,
 prop.): St. Louis, Mo., Sept. 26-2, East St.
 Louis, Ill., 3, Jefferson City, Mo., 4, Columbia
 5, Topeka, Kan., 6, Junction City 7, Concordia
 8, Fort Scott 9.
 GIRL QUESTION (Eastern: H. H. France,
 prop.): St. Paul, Minn., Sept. 26-2, Minne-
 apolis 3-9.
 GIRL QUESTION (Western: H. H. France,
 prop.): Albany, Ore., Sept. 28, Eugene 29,
 Roseburg 30, Medford 1, Ashland 2, Dun-
 smuir, Cal., 3, Red Bluff 4, Chico 5, Marysville
 6, Woodland 7, Vallejo 8, San Jose 9.
 GIRLS, THAT'S ALL THE CANDY (B. M.
 Garfield, mgr.): Petoskey, Mich., 28, Traverse
 City 29, Ludington 30.
 GINGERBREAD MAN: Cincinnati, O., Sept.
 26-2.
 GODDESS OF LIBERTY (Mort. H. Singer,
 mgr.): Chicago, Ill., Aug. 9—indefinite.
 GOLDEN GIRL (Mort. H. Singer, mgr.): Lincoln,
 Neb., Sept. 28-29, Omaha 30-2.
 GRAND OPERA (Oscar Hammerstein, mgr.):
 New York City, Aug. 30—indefinite.
 GUNNING, LOUISE (Sam S. and Lee Shubert,
 mgrs.): Chicago, Ill., Sept. 26-2.
 HELD, ANNA (Florence Ziegfeld, mgr.): New
 York City, Sept. 27-9.
 HITCHCOCK, RAYMOND (Cohan and Harris,
 mgrs.): Chicago, Ill., Sept. 8—indefinite.
 HONEYMOON TRAIL (Princess Amusement
 Co., mgrs.): Leadville, Colo., Sept. 28, Grand
 Junction 29, Salt Lake City, Utah, 30-2, Los
 Angeles, Cal., 4-9.
 HONEYMOONERS (Francis X. Hope, mgr.):
 Ottawa, Ont., Sept. 27, 28, Redford 29, King-
 ston 30, Hamilton 1, 2, Toronto 4-9.
 HOPPER, DE WOLF (Sam S. and Lee Shubert,
 mgrs.): London, Ont., Sept. 28, Kingston
 29, Ottawa 30-2, Montreal, P. Q., 4-9.
 HUNTLEY, G. F. (Charles Frohman, mgr.):
 New York City, Sept. 27-2.
 IMPERIAL MUSICAL COMEDY: Portland,
 Ore., June 7—indefinite.
 ISLE OF SPICE (F. A. Wade, mgr.): Wheel-
 ing, W. Va., Sept. 27-30, Kanawha, O., 1,
 Newark 2.
 ISLE OF SPICE: White River Junction, Vt.,
 Sept. 28, St. Johnsbury 29.
 ITALIAN GRAND OPERA (Mrs. Alanson M.
 Appleton, mgr.): New York City Sept. 4—
 indefinite.
 JAMES, ELSIE (Chas. B. Dillingham, mgr.):
 Toronto, Ont., Sept. 27-2.
 JUST OUT OF COLLEGE (Bohner and Camp-
 bell, mgrs.): Duluth, Minn., 1, 2.
 KING DODO (John Cort, mgr.): Fond du Lac,
 Wis., Sept. 28, Madison 29, La Crosse 30,
 Red Wing, Minn., 1, Mankato 2, St. Paul
 3-8, Minneapolis 9.
 KNIGHT FOR A DAY (B. C. Whitney, mgr.):
 Brooklyn, N. Y., Sept. 27-2.
 KNIGHT FOR A DAY (H. H. France,
 prop.): San Francisco, Cal., Sept. 28-2, Oak-
 land 3, Sacramento 4, Stockton 5, Fresno 6,
 Seaside 7, Bakersfield 8, Santa Barbara 9,
 KOLB AND DILL: Los Angeles, Cal., Sept. 6
 —indefinite.
 LAND OF NOD (Samuel E. Rock, mgr.):
 Meridian, Miss., Sept. 28, Jackson 29,
 Natchez 30, Vicksburg 1, Greenville 2, Mem-
 phis 3, Tampa 4, Pine Bluff, Ark., 5, Little
 Rock 6, Hot Springs 7, Ft. Smith 8, Mc-
 Alester, Okla., 9.
 LITTLE JOHNNY JONES (Charles L. Crane,
 mgr.): Piqua, O., Sept. 28, Wapakoneta 29,
 St. Marys 30, Van Wert 1, Decatur, Ind., 2,
 Dayton, O., 3-6, Lorainport, Ind., 7, Frank-
 ford 8, Lafayette 9.
 LITTLE NEMO (Klaw and Erlanger, mgrs.):
 Buffalo, N. Y., Sept. 27-2.
 LOVE CURR (Henry W. Savage, mgr.): New
 York City, Sept. 1—indefinite.
 MARY'S NEW HUSBAND (Harry Scott, mgr.):
 Elmira, N. Y., Sept. 28, Watkins 29, Auburn
 30, Newark 2, Palmyra 4, Wolcott 5, Clyde
 7, Westport 8, Oswego 9.
 MATINEE GIRL (J. C. Jackson, mgr.): Ponca,
 Okla., Sept. 28, Alva 29, Cherokee 30, An-
 thony, Kan., 1.
 McFADDEN'S FLATS (Barton and Wiswell,
 mgrs.): Amarillo, Tex., Sept. 28, Dalhart 29,
 Trinidad, Colo., 30, La Junta 1, Colorado
 Springs 2.
 MCINTYRE AND HEATH (Klaw and Erlanger,
 mgrs.): New York City Aug. 30—indefinite.
 MERRY WIDOW (Henry W. Savage, mgr.):
 Milwaukee, Wis., Sept. 26-2.
 MERRY WIDOW (Henry W. Savage, mgr.):
 Pittsfield, Mass., Sept. 28, North Adams 29,
 New York City, 30, Poughkeepsie 1, 2.
 MIDNIGHT MONK (Sam S. and Lee Shubert,
 mgrs.): New York City, Sept. 27—
 indefinite.
 MOORE, VICTOR (Cohan and Harris, mgrs.):
 St. Paul, Minn., Sept. 26-2.
 MYOTON GIRL (Frank Hennessy, mgr.): New
 York City Aug. 15-2.
 MONTGOMERY AND STONE (Charles Dilling-
 ham, mgr.): Chicago, Ill., Sept. 25-9.
 NEWLYWEDS AND THEIR BABY (Geo.
 Gott, mgr.): Syracuse, N. Y., Sept. 27-9.
 NEW HUMPTY DUMPTY (L. D. Ellsworth,
 mgr.): Pocatello, Bluff, Mo., Sept. 30, Walnut
 Ridge, Ark., 4, West Plains, Mo., 5, Willow
 Springs 6, Aurora 8, Columbus, Kan., 9,
 Galena 10.
 PARADISE OF MAHOMET (Sam S. and Lee
 Shubert, mgrs.): Philadelphia, Pa.,
 Sept. 26-2, New York City 4—indefinite.
 PARSIFAL: Madison, Ind., 2.
 PARSIFAL MODEL (Mittenthal Bros., mgrs.):
 Minneapolis, Minn., Sept. 26-2, Superior, Wis.,
 3, Duluth, Minn., 4, 5, Grand Forks, N. D.,
 6, Winifred, Minn., 7-9.
 PASSING REVIEW (Joseph H. Thonet, mgr.):
 Morristown, N. J., 1, South Bethlehem, Pa.,
 2, Easton 4, Allentown 5, Mauch Chunk 6,
 Shenandoah 7, Shamokin 8, Pottsville 9.
 POWELL AND COHEN'S MUSICAL COMEDY
 (I. Kent Cohen, mgr.): Michigan City, Ind.,
 Sept. 27-2, South Bend 4-10.
 POWERS, JAMES T. (Sam S. and Lee Shubert,
 mgrs.): Brooklyn, N. Y., Sept.
 27-2.
 PRINCE OF TO-NIGHT (Mort. H. Singer,
 mgr.): Dixon, Ill., Sept. 28, Aurora 29, El-
 gin 30.
 PRINCESS OPERA (Loverich and Campbell,
 mgrs.): San Francisco, Cal., July 26—
 indefinite.
 QUEEN OF THE MOULIN ROUGE (Thomas
 Ryley, mgr.): Chicago, Ill., Aug. 28—
 indefinite.
 RAYS, THE (Stair and Nicolai, mgrs.): Pitts-
 burgh, Pa., Sept. 26-2, Buffalo, N. Y., 4-9.
 RING, BLANCHE (Law Fields, mgr.): Wash-
 ington, D. C., Sept. 27-2, Philadelphia, Pa.,
 4-9.
 ROSE OF ALGERIA (Law Fields, mgr.): New
 York City, Sept. 30-2.
 ROYAL CHEF (F. A. Wade, mgr.): Stillwater,
 Minn., Sept. 30.
 SCHOOL DAYS (Stair and Nicolai, mgrs.):
 Providence, R. I., Sept. 27-2.
 SIKONY, GEORGE (Stair and Nicolai, mgrs.):
 Peoria, Ill., Sept. 28-29, Springfield 30-2,
 Kansas City, Mo., 3-8.
 SMART SET (Barton and Wiswell, mgrs.): Co-

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Iumbia, Pa., Sept. 29, York 30, Norristown
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 SMART SET (Barton-Wiswell and Nolan and
 Co.): Bay City, Tex., Sept. 28, Wharton 29,
 Victoria 30, Cuero 1, Yonkers 2, San An-
 tonio 3, Austin 4, Taylor 5, Temple 6, Cam-
 eron 7, Rockdale 8, Hearne 9.
 SOUL KISS (Mittenthal Bros. Amusement Co.,
 mgrs.): Memphis, Tenn., Sept. 28-30, Little
 Rock, Ark., 1, Hot Springs 2, Dallas, Tex.,
 3, 5, Ft. Worth 6, 7, Waco 8, San Antonio
 9, 10.
 STUBBORN CINDERELLA (Eastern: Arthur
 Houghton, mgr.): Worcester, Mass., Sept. 2,
 28, Fall River 29, Newport, R. I., 30, Brock-
 ton, Mass., 1, New Bedford 2.
 STUBBORN CINDERELLA (Western: Perry J.

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Kelly, mgr.: Ft. Wayne, Ind., Sept. 28.
Merrill, mgr.: Chicago, Ill., Sept. 28.
SUNNY SIDE OF BROADWAY (Boyle Woolf, mgr.): Spokane, Wash., Sept. 28-29.
SUPERBA (Edwin Warner, mgr.): Chicago, Ill., Sept. 28-29.
THREE TWINS (Jon M. Gaites, mgr.): Baltimore, Md., Sept. 28-29.
THREE TWINS (Jon M. Gaites, mgr.): Walla Walla, Wash., Sept. 28, No. Yakima 29, Ellensburg 30, Tacoma 1, 2, Seattle 3-9, Everett 10.
TIME, THE PLACE AND THE GIRL (Eastern, H. H. Frasse, prop.): Louisville, Ky., Sept. 28-29.
TIME, THE PLACE AND THE GIRL (Western, H. H. Frasse, prop.): Chico, Cal., Sept. 29, Sacramento 30, Monterey 1, Santa Barbara 2, Los Angeles 3-9.
TOO MANY WIVES (Montal Bros. Amusement Co., mgrs.): Memphis, Tenn., Sept. 27-28, Nashville 4-9.
TOP OF THE WORLD (J. M. Allison, mgr.): Columbus, O., Sept. 28, Dayton 29, Indianapolis 30, St. Louis 1, 2, 3-9.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (Shubert and Anderson, mgrs.): New York city Sept. 4—in definite.
VAN STUDDIFORD, GRACE (Joseph Weber, mgr.): Philadelphia, Pa., Sept. 28-29.
WARD AND YOKES (Chair and Nicola, mgrs.): Buffalo, N. Y., Sept. 27-28, Cleveland, O., 4-9.
WERKER, JOSEPH (Joseph Weber, mgr.): Brooklyn, N. Y., Sept. 27-28.
WILLIAMS, BEHT A. (Jack Shoemaker, mgr.): Omaha, Neb., Sept. 28-29, Sioux City, Ia., 30, Lincoln, Neb., 1, 2.
WIZARD OF WISLAND (City, Harry Scott, mgr.): Knoxville, Tenn., Sept. 27-28, Louisville, Ky., 3-9.
WIZARD OF WISLAND (Eastern, Harry Scott, mgr.): Macomb, Ill., Sept. 28, Carthage 29, Mt. Sterling 30, Pittsfield 1, Hannibal, Mo., 2, Quincy 3, Palmyra 4, Nashville 5, Lincoln 7, Monticello 8, Decatur 9, Springfield 10.
WIZARD OF WISLAND (Western, Harry Scott, mgr.): Burlington, Ia., Sept. 28, Washington 29, Winfield 30.
YORKE AND ADAMS (B. E. Forrester, mgr.): Jackson, Miss., Sept. 28, Vicksburg 29, Hattiesburg 30, Gulfport 1, Mobile, Ala., 2, New Orleans, La., 3-9.

MINSTRELS.
COHAN AND HARRIS: Cincinnati, O., Sept. 28, St. Louis, Mo., 3-9.
DOCKMASTER, LOU (Lee Williams, mgr.): Chicago, Ill., Sept. 28-29.
DE RUE BROTHERS: Medina, N. Y., Sept. 28, Albion 29, Honeyville Falls 30, Caledonia 1, Geneva 2.
FIELD'S (Al G. Field, mgr.): Nashville, Tenn., Sept. 28, Jackson 29, Memphis 1, 2.
GEORGIA TROUADOURS (Wm. McCabe, mgr.): Mitchellville, Ia., Sept. 28, Earlham 29, Reedsville 30-1, Linden 2.
GORTON'S MINSTRELS: Hamilton, Mont., 28, Wallace 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
GUY, ARTHUR L.: Franklin, Pa., Sept. 27-29, Oil City 30-2.
RICHARDS AND PRINGLE'S (Holland and Fikins, mgrs.): Ochores, Tex., Sept. 28, Huntsville 29, Crockett 30, Palestine 1.
PRIMROSE, GEORGE (Wm. Marmington, mgr.): Detroit, Mich., Sept. 28-29.

BURLESQUE.
AMERICANS (Teddy Simonds, mgr.): Washington, D. C., Sept. 27-28, Baltimore, Md., 4-9.
AVENUE GIRLS (Dan Schuller, mgr.): Jersey City, N. J., Sept. 27-29, Paterson 30-2, New York City 4-9.
BEHMAN SHOW (Jack Singer, mgr.): Baltimore, Md., Sept. 27-28, Washington, D. C., 4-9.
BIG REVIEW (Henry F. Dixon, mgr.): Schenectady, N. Y., Sept. 27-29, Albany 30-2, Montreal 1, 2, 3, 4-9.
BOHEMIANS (Al Lubin, mgr.): Scranton, Pa., Sept. 27-29, Wilkes-Barre, 30-2, Paterson, N. J., 4-9, Jersey City 1-9.
BON TONS (Weber and Bush, mgrs.): St. Louis, Mo., Sept. 28-29, Kansas City 3-9.
BOWERY (E. M. Rosenthal, mgr.): Louisville, Ky., Sept. 28-29, St. Louis, Mo., 3-9.
BRIGADIERS (Wash Martin, mgr.): New York City, Sept. 27-28, Brooklyn, N. Y., 4-10.
BROADWAY GAIETY GIRLS (Louis J. Oberwald, mgr.): St. Louis, Mo., Sept. 28-29, Indianapolis, Ind., 4-9.
CENTURY GIRLS (John Moynihan, mgr.): Albany, N. Y., Sept. 27-29, Schenectady 30-2, Jersey City, N. J., 4-9, Paterson 1-9.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Milwaukee, Wis., Sept. 27-28, Minneapolis, Minn., 3-9.
COLLEGE GIRLS (Spiegel Amusement Co.): Toledo, O., Sept. 28-29.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Detroit, Mich., Sept. 28-29, Chicago, Ill., 1-9.
CORY CORNER GIRLS (Sam Robinson, mgr.): Kansas City, Mo., Sept. 28-29, St. Louis 3-9.
CRACKER JACKS (Harry Leoni, mgr.): Kansas City, Mo., Sept. 28-29, Des Moines, Ia., 3-9.
Dainty DUCHES (Weber and Bush, mgrs.): Chicago, Ill., Sept. 28-29, Cincinnati, O., 4-9.
DREAMLANDS (Isaac Grods, mgr.): Brooklyn, N. Y., Sept. 28-29, New York City 4-9.
DUCKLING (Frank Calder, mgr.): Chicago, Ill., Sept. 28-29.
EMPIRE (Jew Burns, mgr.): Cleveland, O., Sept. 27-29, Pittsburgh, Pa., 4-9.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Chicago, Ill., Sept. 28-29.
FASHION PLATES (Harry Montague, mgr.): St. Chicago, Ill., Sept. 30-2, Cleveland, O., 4-9.
PAY FORTER (John Griever, mgr.): Philadelphia, Pa., Sept. 27-28, Scranton 4-9, Wilkes-Barre 1-9.
FOLLIES OF THE DAY (Harney Gerard, mgr.): Philadelphia, Pa., Sept. 27-28, Wilkes-Barre 4-9, Scranton 1-9.
FOLLIES OF THE MOULIN ROUGE (Joe Hurlic, mgr.): Pittsburgh, Pa., Sept. 27-28, Buffalo, N. Y., 3-9.
FRODOLOM (Lambert, T. E. Block, mgr.): New York City Sept. 27-28, Newark, N. J., 4-9.
GAIETY GIRLS (Pat White, mgr.): Boston, Mass., Sept. 27-28.
GAY MASQUERADERS (Bob Rosack, mgr.): Brooklyn, N. Y., Sept. 28-29, Philadelphia, Pa., 4-9.
GIRLS FROM HAPPYLAND (Lou Hurlie, mgr.): Schenectady, N. Y., Sept. 27-29, Albany 30-2, Boston, Mass., 4-9.
GOLDEN CROOK (Jacobs and Jermom, mgrs.): Minneapolis, Minn., Sept. 28-29, Milwaukee, Wis., 3-9.
HASTINGS HARRY: Boston, Mass., Sept. 27-28, Springfield 4-9, Holyoke 1-9.
HIGH ROLLERS (H. S. Woodball, mgr.): Milwaukee, Wis., Sept. 28-29, Chicago, Ill., 3-10.
IMPERIALS (Jim Williams, mgr.): Pittsburgh, Pa., Sept. 27-28, Washington, D. C., 4-9.
IRWIN'S BIG SHOWS: Cleveland, O., Sept. 28-29, Columbus 3-9, Wheeling, W. Va., 1-9.

IRWIN'S GIBSON GIRLS: Chicago, Ill., Sept. 28-29, Cleveland, O., 3-9.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Brooklyn, N. Y., Sept. 27-28.
JENNY LILIES (Wm. S. Clark, mgr.): New York City Sept. 27-28, Providence, R. I., 4-9.
JOLLY GIRLS (Richard Patton, mgr.): St. Joseph, Mo., Sept. 28-29, Kansas City 4-9.
KENTUCKY BELLES (Robert Gordon, mgr.): Baltimore, Md., Sept. 27-28, Philadelphia, Pa., 4-9.
KNICKERBOCKERS (Louis Robie, mgr.): Boston, Mass., Sept. 27-28, Albany, N. Y., 4-9, Schenectady 1-9.
LADY BUCCANNERS (Harry Strauss, mgr.): Chicago, Ill., Sept. 27-28.
LID LITTERS: Minneapolis, Minn., Sept. 28-29, Milwaukee, Wis., 3-9.
MAJESTICS (Fred Irwin, mgr.): Columbus, O., Sept. 28-29, Wheeling, W. Va., 30-2, Pittsburgh, Pa., 3-9.
MARATHON GIRLS (Phil Sheridan, mgr.): New York City Sept. 27-28, Philadelphia, Pa., 4-9.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Washington, D. C., Sept. 27-28, Wheeling, W. Va., 4-9, Columbus, O., 1-9.
MERRY MAIDENS (Harry Hodges, mgr.): Wilkes-Barre, Pa., Sept. 27-29, Scranton 30-2, Albany, N. Y., 4-9, Schenectady 1-9.
MERRY WHIRL (Louis Epstein, mgr.): Newark, N. J., Sept. 27-28, Hoboken 4-9.
MISS NEW YORK, JR. (Ed. Schappan, mgr.): Boston, Mass., Sept. 28-29, Schenectady, N. Y., 4-9, Albany 1-9.
MORNING, NOON AND NIGHT (Walter Humber, mgr.): Minneapolis, Minn., Sept. 28-29, St. Paul 3-9.
MOULIN ROUGE (Chas. Edwards, mgr.): St. Paul, Minn., Sept. 28-29, St. Joseph, Mo., 1-9.
PARADE WINNERS (Weber and Bush, mgrs.): Springfield, Mass., Sept. 27-29, Holyoke 30-2, New York City 4-9.
QUEENS OF JARDIN DE PARIS: Buffalo, N. Y., Sept. 27-28, Toronto, Ont., 4-9.
REVERE BEAUTY SHOW (Al Reeves, mgr.): Albany, N. Y., Sept. 27-29, Schenectady 30-2, New York City 4-9.
RENT-RENTLEY (Abe Legvitt, mgr.): Rochester, N. Y., Sept. 27-28, Schenectady 4-9, Albany 1-9.
RIGHT ROUNDERS (Dave Kraus, mgr.): Hoboken, N. J., Sept. 27-28, New York City 4-9.
RICE AND BARTON'S (Chas. Barton, mgr.): Brooklyn, N. Y., Sept. 27-28.
ROSE HILL (Weber and Bush, mgrs.): Philadelphia, Pa., Sept. 27-28, Baltimore, Md., 4-9.
ROSE SYDNEY (W. S. Campbell, mgr.): Wheeling, W. Va., Sept. 27-29, Columbus, O., 30-2, Toledo 3-9.
RUNAWAY GIRLS (Peter S. Clark, mgr.): New York City Sept. 27-28, Brooklyn, N. Y., 4-9.
SAM DEVERE'S (Louis Starke, mgr.): Montreal, P. Q., Sept. 27-28, Toronto, Ont., 4-9.
SAM SCHINER'S (Morris Weinstein, mgr.): St. Moire, Ia., Sept. 28-29, Minneapolis, Minn., 3-9.
SAM T. JACK'S (Will North, mgr.): Newark, N. J., Sept. 27-28, Chester, Pa., 4-9.
SERENADERS (James Woodson, mgr.): Toronto, Ont., Sept. 27-28, Rochester, N. Y., 4-9.
SEAS AND GATES (Al Baker, mgr.): Philadelphia, Pa., Sept. 27-28, Newark, N. J., 4-9.
STAR SHOW GIRLS (John T. Baker, mgr.): Louisville, Ky., Sept. 28-29, Cincinnati, O., 3-9.
THROUGHBRED (Frank B. Carr, mgr.): Johnston, Pa., Sept. 28, Vandergrift 29, Indiana 30, New Kensington 1, Greensburg 2.
TIGER LILIES (W. N. Drew, mgr.): Albany, N. Y., Sept. 27-29, Schenectady 30-2, Jersey City 3-9, Paterson 1-9.
TOWNSHIP (Barry Hill, mgr.): Toronto, Ont., Sept. 27-28, Buffalo, N. Y., 4-9.
TROCADEROS (C. H. Waldron, mgr.): Providence, R. I., Sept. 27-28, Boston, Mass., 4-9.
UMPIRE (Chas. Donoghue, mgr.): Cincinnati, O., Sept. 28-29, Chicago, Ill., 3-9.
VANITY FAIR (Harry Hill, mgr.): Cincinnati, O., Sept. 28-29, Louisville, Ky., 3-9.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Indianapolis, Ind., Sept. 28-29, Louisville, Ky., 3-9.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Detroit, Mich., Sept. 28-29, Chicago, Ill., 3-9.
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Chester, Pa., Sept. 27-28, Philadelphia, Pa., 4-9.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Buffalo, N. Y., Sept. 27-28, Detroit, Mich., 3-9.

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BRADLEY'S LADIES' ORCHESTRA: Hot Springs, Ark., Sept. 19-9.
KILTIEN (T. P. J. Power, mgr.): Charters Towers, Australia, Sept. 25-27, Cairns 28-1, Mareeba 2, Cairns 3, Townsville 5, Rockhampton 6, Morgan 8, Rockhampton 9, Gladstone 10, 11, Bundaberg 12, Maryborough 13, Gympie 14, Brisbane 15, 16, Ipswich 17, Toowoomba 18, Warwick 19, Glen Innis 20, Inverell 21, Armadale 22, West Maitland 23, Newcastle 24-26, Bathurst 27, Dubbo 28, Wellington 29, Orange 30, Lithgow 31, Nov. 1.
SOUTA (James R. Barnes, mgr.): Pittsburgh, Pa., Sept. 27-28, Akron, O., 3, Columbus 4, Springfield and Dayton 5, Cincinnati 6, Alto, Ill., 7, Hannibal, Mo., and Quincy, Ill., 8, Mason and Chillicothe, Mo., 9, Leavenworth, Kan., and St. Joseph, Mo., 10.

CIRCUSES.
BARNUM AND BAILEY'S: Corinth, Miss., Sept. 28, Florence, Ala., 29, Columbia, Tenn., 30, Nashville 1, Bowling Green, Ky., 2.
CAMPBELL BROTHERS: Santa Fe, N. M., Sept. 28, Albuquerque 29, Shawnee, Okla., Sept. 28.
WASHBURN, LEON (J. W. Brownlee, mgr.): Pulaski, Va., Sept. 27-30.
WHEELER'S, AL F.: Nazareth, Pa., Sept. 28.

MISCELLANEOUS.
ADAMS' CARNIVAL (H. G. Adams, mgr.): New Church, Va., Sept. 27-28.
FISK, IRIDE, SHOW: Humboldt, Ia., Sept. 28, New Richmond, Minn., 30, New Prague 1, Waterville 2.
FLINT HERBERT L. (George L. Manderback, mgr.): Gary, Ind., Sept. 28-29, Waukegan, Ill., 4-10.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cadiz, Spain, 1-5, Lisbon, Portugal, 6-9, Oporto 10, 20, Bordeaux, France 20-30, Liverpool, Eng., Nov. 3-10.
SCHUMANN-HEINK, MME.: New York City Sept. 29, Montreal, P. Q., 6.
SEVENGLA (W. C. Mack, mgr.): Shamokin, Pa., Sept. 27-28, Philadelphia, Pa., Sept. 27-28, Norfolk, Va., 4-9.
THURSTON, HOWARD (Dudley McAdow, mgr.): Philadelphia, Pa., Sept. 27-28, Norfolk, Va., 4-9.
YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Tazewell, Wis., Sept. 27-28.

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